

DEATH IN JUNE

Misery and Purity



By Robert

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A history and personal

interpretation of

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INTRODUCTION

If "But, What Ends When The Symbols Shatter?" was the LP Douglas P. thought he'd never finish, this book was one I thought I'd never finish. Starting one sunny, spring bank holiday I finally finished it one cold, dark December day, spending eight months of my life on it. Eight months of disappointments, hassles, re-writes, setbacks, spelling mistakes, headaches . . . eight months, but now it's finally completed. Loosely based around my previous articles on DEATH IN JUNE that appeared in fanzines FRACTURED and IMPULSE, the final product would not have been so interesting nor anywhere as 'complete' if it wasn't for two friends Jeremy Cantwell and Andreas George who helped me out so much in its preparation. I must also thank Mark for everything and for being so patient as my self-imposed deadlines passed all too quickly with no sign of it. I must also extend my thanks to Douglas P. for the very kind assistance he gave me in the final realisation of this book and for all the photographs he allowed me the use of.

My thanks also go out to the following:- Stewart Home - particularly his help in the preparation of chapter eight, David Tiffen - for everything, Art Mark, Rüdiger Freund, Markus Lion, Derek B Richards, Lawrence Burton, Gibby, Alan and Alison at World Serpent, Tony Dickie, Mick Fish, Jean-Louis Vaxelaire, Henri Fenet and Eugene Vaulot, Alan Lawrie, Graham, Steve, Simon Moon, Squash, Ian Oxley, Belinda Hicks and Heather Simmonds. Not forgetting Sean of course, my brother.

All this is for DEE

NOTE: Attention has been brought to me that some French and American interviews with DEATH IN JUNE are total fabrications, so bear this in mind as you read through. Also, I've deliberately chosen to list the sources, besides being good publicity for fanzines still up and running, it makes it easier if you wish to cross reference anything.

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THE PRESENT

DEATH IN JUNE

CHAPTER ONE

TO THE DEATH'S HEAD TRUE

The first time I ever heard of Death in June was on reading the insert that came with the posthumously released CRISIS "Alienation" 7". It stated that two former members, namely Douglas Pearce and Tony Wakeford, were now in Death In June, while another former member, Luke Rendall, was now in Theatre of Hate. I had heard previously of Theatre of Hate on the then daily John Peel Show, with their excellent debut 7" "Legion/Original Sin" which I promptly bought. I became hooked on it and Death in June, who I never remember hearing on Peelie, was passed over in favour of Theatre of Hate. Our paths were not to cross again for 5 years.

Turn the clock forward to early '86 which found me really at a loose end musically and mentally. 1984 had brought the break up of the band CRASS who I had admired and been influenced by to some extent, and the almost overnight demise of the whole anarcho-punk scene. 1985 went by, I became bored, restless, desperate, in need of something different, what, I didn't know. In that year I first made contact with Graham and our friendship grew. At first, I didn't know he also had a passion for CRISIS but as the time went by I soon became aware of it and I expressed in return how much CRISIS meant to me. In early '86 Graham (who had a CRISIS badge I was so jealous of) recommended that I should get the "The Guilty Have No Pride" mini LP by a band called DEATH IN JUNE and check out the track 'All Alone In Her Nirvana' because it was an old CRISIS song. This I didn't know and doubted somewhat. But, after he sent me a live recording of CRISIS' final concert my scepticism was washed away. That track sounded good as well. Almost in an act of remembrance of CRISIS I acquired a copy of "The Guilty Have No Pride" cheaply in the bargain basement at Record and Tape Exchange, London. I wasn't going to spend too much, just in case it was unlistenable. I returned home for its first play.

I remember quite vividly the first time I played "The Guilty Have No Pride" I really hated it and I mean really hated it bad. I'd always liked JOY DIVISION, and here was a group trying to recreate their magic with a second rate effort, albeit with trumpets which sounded quite original and attractive to my ears. But it was that old CRISIS track 'All Alone In Her Nirvana' that kept ringing around in my head, nagging me, begging me for repeated plays and I caved in, becoming smitten by it. Even to this day this track for me is the highlight of this shambolic mini-LP. It's just beyond description, you simply have to listen to its ending wrapped in a cacophony of layers of swirling noise. And it's this

track that has a lot to answer for, being responsible for all of this. I still don't regard this mini-LP as a musical masterpiece and if there hadn't been other elements on and in this mini-LP that had drawn my attention I may have passed DEATH IN JUNE by. For how many records do you buy just solely for their presentation and not the music? The European themes on it, the Death's head grinning at me, the group's name and the militarist themes and style of drumming all appealed to me and provoked my mind. It was this interest in their presentation that I think 'made' me purchase another record by DEATH IN JUNE and give them another chance musically. That purchase would be the "Come Before Christ And Murder Love" 12" and while I didn't understand the symbols being used, it was the music this time that stimulated me. There was no other word to describe that 12" other than beautiful. I was bitten. It was now a matter of collecting their back catalogue and finding out as much as I could about themAnd that's when my problems really began!

After the break up of CRISIS, Douglas P, as he likes to be called, and Tony Wakeford both knew they wanted to continue with music in some form or other and agreed it would be a good idea to form a new group in the future, but in a different perspective and with a different approach. Both continued to write material and the song 'Heaven St' was written by Douglas P. literally days after the break up of CRISIS and it seems at one stage this yet unformed group might have been called HEAVEN STREET after it. In the months that followed various people helped out on things like sax, drums, drum-machines to bring this new material to life, but all proved unsatisfactory. Douglas P. remembers of this time in ARTIFICIAL LIFE # 7:- "The material was good but the people helping us weren't." However, things didn't really start to happen until 1981 when a new group with Douglas P, Tony Wakeford and Patrick Leagas was formed. At this point it still had no name! Douglas P. admitted in GRIM HUMOUR #2 that he and Tony were going nowhere until Patrick came along. In the past, I, like many, have tended to underplay Patrick's part in the shaping of that new group in those early days but here is a very clear indication of the importance he had.

Patrick had played drums in several punk bands in 1977/78 when he wasn't drunk or, as he put it, 'practising other unsavoury pastimes that my peers were indulging in.' It was during this period that Patrick and Richard Mark Butler formed the group RUNNERS FROM '84, the name inspired by George Orwell. Both of them were extremely anti-authority, anti-police and anti-establishment and spent a lot of their time breaking the law and breaking into government buildings. When they were not busy doing this they fought rival gangs practising territorial domination which nearly got them killed several times.

In 1978 both Patrick and Richard went into a local recording studio for one day and recorded 4 tracks. A limited edition EP of 500 copies of these tracks was released soon after according to some sources. (The 'Discography of New Wave' book gives its release date as 8/81 which sounds a bit more realistic, but then again DEATH IN JUNE had been up and running for months and to me there seems very little point in releasing this EP at that time unless it was a vinyl farewell to that group or a vinyl documentation of that group for friends.) Patrick said of the 7": "The tracks actually sounded nothing like us at all. The whole record was very weak in sound whereas live we were very powerful." Then why release it at all? But that was punk for you!

This EP, whenever it was released, is a pretty typical D.I.Y. 'punk' hybrid and would be dispensable if it wasn't for its DEATH IN JUNE connection. A look at the lyrics of the four tracks - 'Back of our minds', 'For the cause', b/w 'Only a human being' and 'Four minute warning' - divulges a recurring theme of the military and war:-

'Back of our minds' -

*"You can't judge a book by the cover.
So, don't judge us by the things we say.
In the back of my mind, I'm a soldier
I'm fighting to live my own way."*

'For the cause' -

*"Only soldiers die young
There's a time to fight and a time to run."*

'Only a human being' -

*"Don't tell me that your roof leaks, your car has got a flat tyre.
Poland has been invaded
Germany is on fire."*

And:

*"Afghanistan is invaded
Yugoslavia is on fire
The flames go higher and higher
On fire."*

Firstly, Patrick came from a military background that may have flavoured some of the lyrics on this EP. Patrick said of this association with the military in a French interview with DEATH IN JUNE: "Yes, I've always lived with the army, all my family work in the army. I live in a region where there are military

bases and servicemen everywhere. We're obliged to live with the army consciously or not. I know the army is a bad thing. But as I've said to you, it's part of me and my life, I can't escape from it."

Secondly, the crude lyrics and their awful presentation on this EP are literally a million miles away from some of the magic Patrick would later write and sing for DEATH IN JUNE, but on this EP some very surprising similarities in song structure and style that DEATH IN JUNE would employ on their first releases can be noticed. For instance, there's military style drumming in 'For The Cause' and the two tracks on the B-side have a dominant thundering bass line, a structure and style, if better produced and recorded, that wouldn't have sounded out of place on "The Guilty Have No Pride." Obviously certain similarities in style were to be expected, but Patrick with good cause said about song structure:- "but the structures (DIJ) are more similar to early RUNNERS FROM '84 than CRISIS who predominantly played rock music." (What an insult! Don't worry, I know what he really means.) Again it points me to the importance that Patrick played in the equation of DEATH OF JUNE, an equation Douglas P. said in GRIM HUMOUR #2 was a coming together of two groups successfully.

RUNNERS FROM '84 played often and gained a good following. Like CRISIS they were known for their anti-fascist and anti-apartheid songs. Patrick met Tony during 1979/80 at several CRISIS gigs and they must have got on as Tony joined RUNNERS FROM '84 after CRISIS split. But that was only for a while as RUNNERS FROM '84 was in its decline. They did two gigs together after which Patrick and Tony left to form this new band with Douglas P. (I assume RUNNERS FROM '84 broke up when both Patrick and Tony left or did Richard Butler carry on single-handed?)

Anyway, to continue the story. A decision had been made by this new group to record and release a record before they even thought about doing a gig. It was during this recording for that record, which was to become the "Heaven Street" 12", that a name for the group was decided upon. Douglas P. has often said that destiny had literally sent them this name and this is how it did. Douglas P. in THE FIFTH PATH:- "I misheard something Patrick said and my version was DEATH IN JUNE. We all immediately knew that was the name. It was as though it had been thrown at us. It had a variety of connotations, all of which were pertinent to us at the time. It was perfect and still is."

In the first years of DEATH IN JUNE there almost seemed a reluctance to spell out the meaning of the name when asked about it in every interview:

Tony: "If you read modern history, you will get the significance."

Patrick: "The name comes from a very important date in 20th century history, which had a special meaning and interest for us all."

Douglas P: "DEATH IN JUNE came about purely by chance and then we realised the 'significance'. It means different things to different people, including us as individuals and humanity as a whole. It does refer to a specific event when 'man' decided to go one way instead of another."

But what specific event did it refer to?

It's now common knowledge that the catalogue numbers to the first two DIJ releases were SA 29 6 34 and SA 30 6 34 which correspond to the night and day of the 'The Night of the Long Knives' and the SA stands for Sturmabteilung (Storm Troops), more commonly referred to as the 'Brownshirts'. In August 1921 the SA was officially formed to perform the task of stewards at Hitler's earliest political meetings to protect them from disruption by rivals. They were also sent to heckle and cause trouble at the political meetings of communists and others. Ernst Röhm, who did not become the supreme commander of the SA until 1931, was the true moving force behind it. It was Röhm who persuaded the military to supply the SA with arms, a major breakthrough in his eyes. Röhm envisaged the SA as a citizen's army, part of Germany's secret re-armament, a view hotly contested by Hitler. This disagreement became so bitter that Röhm resigned from the Nazi party in April 1925 and in 1928 quit Germany for a military advisor's post in Bolivia. Hitler, soon losing confidence in the leader of the SA he had appointed, telegraphed Röhm in Bolivia asking him to return and take charge of the SA. He did, but his view of the future role of the SA hadn't changed.

During 1931 he increased the SA from 100,000 to 200,000 men and by December 1933 that figure had grown nearer to three million. He was made a member of the Reich cabinet as Minister without Portfolio. But Röhm made no attempt to conceal his differences with Hitler over the role of the SA: an advocate of the 'Second Revolution' he wished to transform it into an armed force to supplement, even replace, the regular Army. Röhm preached that the revolution had not been fulfilled, declaring "Anyone who thinks that the tasks of the SA have been accomplished will have to get used to the idea that we are here and that we intend to stay here, come what may." Hitler, on the contrary, felt that the SA had already fulfilled its task of crushing its political opponents and ideally speaking should be disbanded now. Also, the SA with its rowdy behaviour was becoming something of an embarrassment. Hitler's speeches in

1933 mainly emphasized that the social revolution had gone as far as he wanted. The army, for its part, regarded the SA with undisguised contempt as 'brown scum', and was eager to co-operate with Hitler in expansion and re-armament. The die was well and truly cast.

Röhm continued publicly to voice his criticisms of his leader and to back them with scarcely veiled threats. Matters came to a head in the spring of 1934 when Hitler learned that Röhm was secretly arming his Staff Guards, something he had expressly forbidden. But Hitler still played for time, hoping to curb Röhm's ambitions. However, two members of the Nazi hierarchy, Goering and Himmler - commander of the Schutzstaffel (SS) were anxious, for their own prestige, to see Röhm pushed aside and intensified their campaign against him after April. Once they had assimilated Hitler's own doubts, they brought increasing pressure on him during May and June to take some drastic action. So Hitler allowed himself to be persuaded that Röhm and his immediate associates in the SA were plotting to take control of the State and overthrow him. Hitler now called to the fanatical Himmler and his SS men in their black uniform. But still he hesitated.

During June the SA was ordered to take a month's leave and Hitler agreed to meet the SA leadership at Bad Wiesse on June 30th. Himmler and Goering kept pressing Hitler to take action against Röhm, never ceasing to urge that the evidence for the coup d'état was mounting. Only on June 29th did Hitler come to a final decision to act. Towards six o'clock on the morning of 30th June, Hitler left Schleissheim airport in a motorcade to the quiet Tegernsee where Röhm lay sleeping in the sanitorium at Weisse. They arrived unannounced, taking Röhm and his companions entirely by surprise. The executions started. Röhm was imprisoned for several days and offered the chance to shoot himself. When he refused he was shot by his SS guard.

The purge extended throughout Germany as SA men and other political enemies were shot dead by SS squads working from death lists prepared by Hitler and Goering. In days it was over and Hitler admitted in his Reichstag speech that 58 had been executed and 19 others lost their lives. However, the true figure varies from source to source, some suggest nearly 1000, it is at least certain that this figure ran into hundreds. Röhm, on the eve of his execution, said "All revolutions devour their own children" and with these words Röhm recognized the historic inevitability of what had happened to him. But, was he a victim of revolution or of his own ambitions?

Many now understandably interpreted the name DEATH IN JUNE as a glorification of Hitler's ascent to power after that date with the killing of one of

the last areas of opposition to him. However, the importance of these two days for Douglas P. is far removed from that interpretation, as he revealed in the SOUNDS interview '85: "Our interest doesn't come from killing all opposition, as it's been interpreted, but from identification with or understanding of the leftist elements of the SA which were purged, or murdered, by the SS. That day is extremely important in human history... They were planning execution or overthrow of Hitler, so he wouldn't be around. We'd be living in a completely different world, I should imagine.... It's fascinating that a few people held the destiny of the world and mankind in their hands for those few hours and let it slip, and it could've gone either way." If Röhm had overthrown/removed Hitler, would he have started the second world war or prevented it?

(NB: Many sources state that a concrete plot could not have existed at the moment of the blood-purge, but it was nevertheless true that the forces of Röhm and others like Schleicher and Gregor Strasser were drawing together. Röhm, no appreciator of Hitler's second phase of revolution, was undoubtedly the biggest threat to him.)

A consequence of this blood purge was that Hitler would become the most influential person of the 20th century, starting the second world war, genocide, massacres, the Cold War, Berlin Wall, ... something Douglas P. reflected on T.M.F.H. #1:- "The most influential man of this century has been Adolf Hitler! He's shaped the world we live in today with his hate and destruction. We are all his children. Now, where does the family go???"

Have the above two paragraphs now convinced you that Douglas P. isn't a fully-fledged Nazi? Douglas P.'s greatest condemnation of Hitler would come in a line that appeared in a DJJ newsletter:- "1988 (HH) held such promise but, like the man (AH) has only proved to be treacherous." HH is of course Heil Hitler and AH is likewise Adolf Hitler. This line could refer to Hitler's decision to purge Röhm and other opponents, or equally to how Hitler, once in power, virtually abandoned the Socialism in National Socialism, ending the second revolution. A revolution that had not started in the eyes of many.

I must admit to being intrigued to how Douglas P. and Tony had come to Röhm and the SA after spending so many years in far left politics. My intrigue was answered finally by Douglas P. in ZILLO:- "At the start of the eighties, Tony and I were involved in radical left politics and beneath it history students. In search of a political view for the future we came across National Bolshevism which is closely connected with the SA hierarchy. People like Gregor Strasser and Ernst Röhm who were later known as 'second revolutionaries' attracted our attention."

DEATH IN JUNE's first vinyl came in the shape of the excellent "Heaven Street" three track 12", released late '81. (According to the DIJ Information Booklet it was released June '82 and according to 'The Discography of New Wave' book, Feb 1982. A DIJ newsletter with discography gives 1981 and if we accept DIJ did release this record before performing their first concert, which took place in Dec '81, that's how I came to late '81.) It was put out on DEATH IN JUNE's own record label NEW EUROPEAN RECORDINGS (NER) and when finally in the GLASNOST 'NER Spotlight' article Douglas P. was asked why he chose 'New European' he replied:- "The name of the label was very obvious and easy. We are young Europeans. It was always meant for us!" However, many didn't view NER quite like that, citing it as one more damning indicator, among numerous others, of their fascism. I personally never understood this accusation. NER at that time received a lot of help from Rough Trade, where Douglas P. had been working since the start of '81.

The front cover photo on this 12" of a weatherbeaten control tower and pillbox perched atop a slope, looking majestically out towards a sparkling, light blue sea is just magnificent. The first time I saw it, I remember thinking 'wow!' and I spent subsequent hours staring at it, mesmerised. I'm convinced that these German WWII fortifications are situated on the Channel Islands, but they could equally be anywhere along the coastline of what was once Hitler's Festung Europa. What does it symbolise, if anything? Is it a beautiful photo for a beautiful photo's sake? Douglas P. said of his 'nice' sleeves: "Factory (the record label) don't have a monopoly on attractive covers. When the first record came out we had not played live or had any press attention. It needed a good sleeve to help sell it as it was basically an unknown commodity. If you're going to do something, do it well!" So, from the outset, we can see Douglas P. made a conscious effort to make the covers 'special' and unlike other record packages. Douglas P. has maintained this effort to the present day.

Douglas P. regards the title track, 'Heaven Street', like the CRISIS track 'Kanada Kommando' continued, but ten times better. Lyrically, I believe them to be in the same vein, though 'Heaven Street' is much more subtle. The sound of cattle trucks rolling along railway tracks at the beginning and the loudspeaker announcements in German (?) evoke scenes of people de-training from them at concentration camps. This theme of the concentration camp is further reinforced by lines like:

*"Take a walk down Heaven Street
The soil is soft and the air smells sweet."*

Or:

"The earth exploding with the gas of bodies"

Or:

*"Now only flowers
To idolise"*

But it is the last line that gives this track away:- "This road leads to heaven." At Sobibor extermination camp there was a thatched corridor that led to the gas chambers from the area where the Nazis collected all the gold and money, selected those for work and told the others to undress. This thatched corridor was sarcastically called ROAD TO HEAVEN by the Nazis. After much research I still cannot ascertain whether each extermination camp had its own 'road to heaven'.

On the reverse are two tracks. The first is 'We Drive East':-

*"We paid in blood
We paid in blood
Let loose from the leash
To hunt the Bolshevik beast"*

and

*"For a Free Europe
We drive East"*

which is about Hitler's invasion of Russia in 1941, the so-called 'Drang nach Osten' (Drive East). This invasion was portrayed by the Nazi propaganda machine as a European crusade against communism 'for the freedom and unity of Europe' (to quote from the Nazi SIGNAL magazine) undertaken by Germany on behalf of the interests of all the people of Europe.

Okay. Now assuming that you've been convinced by me that these two tracks are indeed based upon/inspired by these episodes, in what light do you now view them? Are they just merely narrations of two episodes of European 20th century history? Or do they disguise sympathies of a sinister disposition? Or are they rather the opposite, a throwback to their CRISIS days? For what do the lyrics actually say? The simple answer is, we can't be certain. Douglas P. in an early French interview said about the lyrics:- "Our subjects have a political significance, but in a much more oblique way, we don't say, it's this or it's that, like the way CRISIS did. It's in this way that we're different." Definitely gone were the uncomplicated slogans of CRISIS. Douglas P. when asked in

ARTIFICIAL LIFE #7 what the songs were about replied: "Each song is about something different to each of us, let alone outsiders, so giving any explanation for 'Heaven St' or 'State Laughter' for instance would surely invalidate any other interpretations of 'The Art'." This 'policy' of not unmasking the lyrics, which has continued to this present day, has led to serious problems as numerous people and the music press judged them on such a superficial level. But much more about that later.

The third track 'In The Night Time' deals with the politically correct subjects of some forms of pornography promoting rape and money that is made from selling murder and sex:-

<i>"Another book on sale today Killed ten whores With a food mixer Hooray?"</i>	<i>"Books and films Promote the scheme That women are only bred to be raped Hear the screams on the screen."</i>
---	--

and

*"There's money to be made
From murder and sex slaves
Read the papers
Today?"*

Written by Tony, Douglas P. said of this track in THE FIFTH PATH:- "'In The Night Time' is a different matter and I liked the way it dealt with sexism of sorts. Or, maybe, inadequacy, subjugation/domination, the cheapness of some pornography, etc..." Ironically, because of this track DEATH IN JUNE were accused of being anti-feminist in a newspaper in West Germany which completely dumbfounded Douglas P.

'In The Night Time' also has a last verse that seems strangely out of place to the rest:

*"Hitler made a bomb
From those now gone
To the open graves
Of yesterday."*

Is this verse alluding to the wealth generated from the belongings, the hair and gold teeth of those sent to and killed in the concentration camps? But why does it appear in this track?

For record collectors. The first pressing of the "Heaven Street" 12" came in a brown sleeve with gold strips on the front. Other pressings had a white sleeve with blue strips. (There is much talk of a black sleeved version, but I've never seen one in all my years of record collecting.) Also my copy of "Heaven Street" has a sticker with it which is identical to the design on the record label, a sword being held upright. I know it's of little consequence but does this sticker 'belong' to the "Heaven St" 12" or to the "State Laughter" 7" as many people avow? The sword represents power, leadership, courage, justice, strength... the symbols of the higher forms of knighthood. What is the 'right' facet of it? My first instinct was that it denoted the exaltation of strength and after all this time, I've still no reason to change my mind.

Given DEATH IN JUNE's disinterest with the National musical press and their voluntary lack of exposure, the "Heaven St" 12" surprisingly received great press reviews and started to shift units. DEATH IN JUNE now emerged to play a few selective dates in and around London and on the continent. From the outset DEATH IN JUNE were never meant to be just another gigging group of the rock 'n' roll circus and Douglas P. explained why in an answer to a question of "Why so few gigs?":- "We do few live performances because we don't like them, they bore us. There are a lot of problems involved, you tend to have to deal with vermin in the form of promoters, pub owners and other thinly disguised gangsters that you wouldn't normally give the time of day to ... etc....etc..." In this explanation I'm sure Douglas P. was also drawing heavily on his experience of gigs during the lifetime of CRISIS. Douglas P. gave another angle in a French interview:- "It was a deliberate choice. We want to build everything around our new name and not to simply inherit the CRISIS audience like THEATRE OF HATE inherited the audience of THE PACK and CRISIS." In ZILLO Douglas P. gives another aspect of why he rarely performs live. Being a perfectionist, the stage is the home of imperfectionism! Douglas P. said of this situation in GRIM HUMOUR #2:- "We dislike performing live because it places restrictions on us as people and 'artists'. We are happier in the studio where we have more control." So when DEATH IN JUNE did perform live they intended it to be a very, very special event, musically and visually. Having not seen this incarnation of DIJ, I cannot comment on how successful they were with their aspirations. I have seen varying reports.

September '82 saw the release of the great "State Laughter" 7", equally written by all the members, with a sleeve printed on hard cardboard in a dull olive tone with a gold Totenkopf (Death's head) in the top right corner on the front. While the Death's head was worn by the Allgemeine SS and Waffen SS which it is now almost exclusively associated with, it was also worn by numerous elite military units of Imperial Germany, other branches in the German Army in

both world wars and by other units throughout the world - including Britain and the USA! However, this particular design of Death's head was that adopted by the SS and is used by DEATH IN JUNE for the same reasons as the SS used it. It is a sign of total commitment, one vision, and tells enemies that they will not be tolerated. For the SS the Death's head was a sign to the enemies of the Reich that they were willing to die to protect their Führer and his ideals. Similarly, when Douglas P. talks of total commitment, I presuppose it's total commitment to DEATH IN JUNE. In SOUNDS, when asked why he wears the Death's head he answers:- "I just do, that's all. The identification for me in those elements is like total belief, that's why I'm fascinated, y'know? I'm still searching for total belief." Another perspective is depicted in T.M.F.H. # 1:- "However, it's also a declaration of intent! DEATH IN JUNE is a serious group! It deals with serious subjects. There's no humour in what we're doing. My life and my death are strictly dependent on DIJ!!!" In NEO Douglas P. said of the Death's head:- "It is above all a European and dramatic symbol." Yes, I would agree it is very dramatic, but I'm not so convinced it is a symbol of Europe. In F.I.S.T. # 5 Douglas P. also described the Death's head as easily recognisable and beautiful, which is most definitely the case. Like you, I've been surprised at the number of traits Douglas P. has attributed to the Death's head. And there I was just thinking that the Death's head was a symbol of 'Death', thus representative in part of the group's name. The Death's head is one more powerful and significant symbol among numerous others and was by the same token misapprehended. And did that vex DEATH IN JUNE? You must be kidding.

It's the inspired trumpet playing and the thundering drums that make the A-side, 'State Laughter', so compulsive. I'm satisfied in myself that this track pertains to the Berlin Wall which at that time was still in place, with cries of "Take it away" in the lyrics. My notion is bolstered by lines like:-

*"Living in my memory
Faint footsteps call
It seems
Where the shadows wait
And the red tears seep
From the holes in the wall"*

The following lines I've always considered to be about the younger generations born and brought up in those European countries behind the Iron Curtain who have only lived under Communist rule and not been permitted to show/share their European culture:-

*"Our distant youth
Like flowers bloom
State laughter
For all of you
But the petals fall
The petals fall."*

The B side, 'Holy Water', is a scathing anti-religion onslaught sung by Tony. There is no mistaking of lines like these:-

*"Holy water burns like acid.
Incense subdues the sheep
You're as clean as the Virgin Mary
From your mouth the poison seeps
I used to think it was funny
but, it's very sad.
That so many can be fooled
by a con man in drag
Give them rosary beads to the Irish
Give them tambourines to the Wogs
You're crippled by guilt like a lame dog
She can't control her own body
She must give it to God, to God."*

Both Douglas P. and Tony have expressed in various interviews a complete lack of attraction for any political party or organised religion, advocating instead individualism. Douglas P. went on to say in T.M.F.H. # 1 much later:- "I've discovered more interesting ideals, more attractive ideas. I am my own religion. I am my own faith. To believe in oneself is the final cult. It's the only real magic which really works. That's why it's also the most difficult."

The "Lesson 1: Misanthropy" compilation LP, on which 'Holy Water' was to appear, is noteworthy for the absence of the lyrics to 'Holy Water' on the lyric sheet. DEATH IN JUNE/Douglas P have always insisted that the music is the statement and there is no other statement, saying in one interview:- "DIJ unlike the past, have nothing to do with conventional 'politics'. We have nothing to tell or offer anybody in that department." Douglas P. is underscoring again his interest in politics of the individual rather than those of the masses and making it wholly apparent that there is no message for the masses behind DEATH IN JUNE. However, this track is blatant preaching whichever way you look at it and my conjecture is that the lyrics weren't reproduced for this plausible reason. Also, let's be frank, the lyrics aren't exactly that 'beautiful' either.

MOONLIGHT

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**TEN THOUSAND
LONELY THUMBS/IRON
IN FLESH/DEATH IN
JUNE**

Moonlight, London

THE door was small and I wasn't to know. I never wanted to be in Hitler's bunker, but I guess that's life.

Mainly I recall anonymous neighbours shifting uneasily among the acrid smoke and the boozey shouts of "Belsen! Belsen!" somewhere in the haze. Only the shades of unreality stopped me building Hadrian's Wall between my legs. Yet while fear never won the day, those disembodied voices are still with me.

Iron In Flesh were responsible. A man with white noises on his tape machine and a cry of "For our brothers in Germany". Another "man" in a radiation suit and gas mask thrashing metal with metal (a tube to a tin drum) in accompaniment and this section at least was bearable.

His suit carried no shocks, but when he combined a strobe with a smoke generator something snapped. Lasting perhaps 15 minutes, the appalling yellow cloud, choking and clinging, drifted unmercilessly around the interior. This Sound of the Bastardvilles bewildered some, amused the perverted and scared many. It welcomed misinterpretation.

Ski Patrol — or was it really the "Lonely Thumbs" — must have felt sick. They preceeded the smoke screen and all their work had been wiped out by a greater impression. Their lengthy passagés of bass and drums, clashing too often to succeed, laced with sporadic guitar, had gone and that rag doll in the wind tunnel was Ian Lowery. I suspect they're starting something within themselves, but this wild display melted away.

Death In June, the reason for my presence, impressed me musically. In fact seldom have I heard songs so damaging in their power, but the smoke was still there and my eyesight wasn't. Contact lens alert! Scramble! I was away.

Now Death In June aren't Nazi, but the image unsettles just as much as the smoke. I found no delight in a short-sleeved shirt, black tie and side drum played with proud head held high.

Thin lips, however, parted frequently in the crowd showing eager carrion teeth.

The music would ordinarily have been compelling, but my porous nature was set on disregard, for the night held dangers too great to make music the main consideration.
— MICK MERCER

More gigs followed and so did the problems arising from them. As Tony remarked later, almost with resignation, when asked if DIJ deserved the Nazi tag that clouded over them:- "If we have to be honest and if you're going to use the symbol of the SS and wear uniforms...." That sounds a very reluctant 'yes' to me. For at their gigs DEATH IN JUNE dressed in black ties, white short sleeved shirts sporting Death's head patches and had daggers hanging from hips. To complete the image a Death's head backdrop was used as were Death's heads on their marching drums. I was taught to never judge a book by its cover, even so I must admit that my first reaction was that this dressing up was far more than a uniform fetish.

In F.I.S.T. Tony said it was Douglas P. who conceived 'the look' of the group:- "The image of DEATH IN JUNE, the name, the look, which I was into, was very much Doug's idea." (DUNE BUGGY ATTACK #2 claims Patrick, who came from a military background, put forward the idea of using a military style image for the group but this article is widely inaccurate in many, many places, this could easily be one.) Douglas P's defence against the music papers' allegations of fascism over DEATH IN JUNE's attire came in ZIG ZAG (1984):- "The question did arise but they approached it from the right angle, the fetishistic side, the attraction within of a uniform, there's a certain kind of appeal, a sexual power to the thing." Expanding on this in a French interview (BEST?) :- "Firstly, the visual aesthetically pleasing side and then the self-discipline side. Discipline which comes from yourself and not that which is dictated to you by another. We think there are a lot of people who like to be controlled, it's a sort of need for them, they refuse all responsibility, it's a very serious lack of dignity. We want to order our lives, and when we see what a bloody mess 90% of people revel in, it encourages us in this view/way." So besides the sexual aspect, uniforms also encompass power, order, dignity and discipline.

It was another powerful image, one again that was totally misunderstood and misinterpreted. And did this again perturb DEATH IN JUNE? No, it seems quite the opposite from interviews around that time:- "Some people view the name, image and words of a group on such a superficial level that misinterpretations are bound to occur. However, that happens all the time in life — there are loads of stupid people about." And later in FEAR & LOATHING:- "If people want to think like that, you know, not in-depth at all, then that's fine, let them do that. I think they just don't investigate the aesthetics or the reasons behind what we do at all, they just accept a very shallow, bad interpretation."

Around June '83, "The Guilty Have No Pride" mini-LP was released, again to good press reviews, which really astonishes me as it contains two instrumentals and two previously recorded songs and I feel its sound quality is not the best. The Death's head on the front cover is accompanied by the number 6 and in my first article I gave various connotations to this, but it quite simply represents the sixth month, June. It's a simple bringing together of the Death's head and the number 6 as a group logo. Depicted on the back cover is a photo of two resisters at the time of the liberation of Paris. Again it has a very strong European flavour and the liberation of Paris, just like its capitulation four years before, was a monumental episode in European 20th century history. Typed across this photo is a simple communique:- "When we have each other we have everything." Until very recently (in fact when I sat down to write this) I was convinced that this communique was of a very personal nature and literally was a call to unite, for in unity is strength. Yet, reflect for a moment on what Douglas P. has said about the masses, it just doesn't 'fit'. Then, what else would DEATH IN JUNE call to unite? Of course, it has to be Europe, can you see a definite pattern emerging now? It's one we should examine in more depth.

Douglas P. said in GRIM HUMOUR #2 :- "However, that is really encompassed in our interest of European history and culture. Why plagiarise other cultures when there is so much of worth in our own and it's only misplaced feelings of guilt that stop us from using our heritage." Douglas P. in NEO:- "because I think European culture is the most important in the world and it's threatened by other principal cultures, for example American, Soviet. Whereas it has so much to offer: we should be proud of it." When asked in another French interview 'What does Europe mean to you? A country, a people or even a culture?' Douglas P. replied:- "All those things and more. I feel more European than English even though my traditions are English. I feel much better on the European continent than on the island. It comes from the soul or else from what was described in the past as 'Volk Soul'. It's the start of world culture and will also eventually be the end..." DEATH IN JUNE were beyond a shadow of a doubt new young Europeans, proud of their European culture, with an interest in European history whose imagery was a conglomeration of strong European styles. Don't you now think that Douglas P. had very good reason to declare in GRIM HUMOUR # 2 that DEATH IN JUNE see themselves as a European band? And with DEATH IN JUNE selling far more records in Europe and with greater pre-sales of "The Guilty Have No Pride" from European exporters I'm not going to argue with Douglas P's declaration.

The opening track 'Till The Living Flesh Is Burned', written by Douglas P and Tony, deals with 'The night of the Long Knives':-

*"Believers of the new past
Were shown His true face
The once proud brownshirt now stained by
Engineers of Blood, Faith and Race."*

In these lines the 'Believers of the new past' are the SA, the reference to 'Were shown His true face' is about Hitler's betrayal of them and the 'Engineers of Blood, Faith and Race' are the SS who purged them. Additionally the lines:-

*"From dark days
From decline
Marching men
Stand in line"*

are, I feel, about the SA. The 'dark days and decline' calls up to me that period in Germany's history after World War One when, humiliated and branded 'guilty' with a red-hot iron by the Versailles Treaty, Germany sank into absolute chaos. Violent clashes took place between the forces of the extreme left, who wanted Germany to follow Russia into communism and those of the extreme right, the nationalists, who wanted the rule of Germany to be conducted by the so-called elite. In this political turmoil, Hitler launched the National Socialist German Workers Party (NSDAP) in 1930 and a year later the NSDAP's 'Defence and Propaganda Troop' was renamed the SA with it soon becoming its strong-arm. The last two lines could thus infer the SA's appearance on the streets in those days of chaos. Though, given the context of the song, it could infer the SA men being lined up prior to execution during that 'night'. (It was only a thought!)

The second track, beyond question my favourite, is the aural assault of 'All Alone In Her Nirvana' which turns up with an altered tune from its CRISIS days but in all likelihood with the same lyrics. Nirvana is liberation from the Buddhist cycle of rebirth and hence, from constant suffering, but the lyrics don't go that deep. The lyrics are:-

*"All alone in a concrete cell
All alone in a life-long hell
Terrified by the front-door bell
Always bored by the soft cell.
All alone in her nirvana.
She is too scared to go out
She'd crack up if the lights went out"*

*And there's this man who has been hanging about
I wish they wouldn't let the 'mentals' out."*

On a live recording of CRISIS' last gig, this song is introduced as being about 'people who live in tower blocks'. And after you've just read the lyrics I can't believe that you have any misgivings about what this song is in reality about. It is a comment on the climate of fear, commonplace at that time in Britain's cities, inner cities, council estates, tower block communities.... (much still hasn't changed!) Like 'Holy Water', the lyrics to 'All Alone In Her Nirvana' cannot be found on the "Lesson 1: Misanthropy" LP, as likely as not for the same reasons. The lyrics do leave a lot to be desired.

'Nothing Changes', while a nice tune, even with a few thinly-veiled JOY DIVISION influences thrown in, is also decidedly lacking in the lyrical department:-

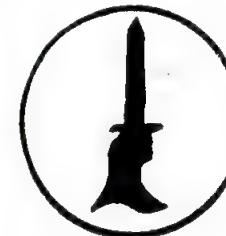
*"Nothing changes, it only gets worse
Nothing changes, waiting for a hearse.
There is no hope against the hoax
The pressure is building and I just can't cope."*

I've never been convinced by the lyrics. They remind me so much of being stuck in a supermarket queue and overhearing two old women repeatedly moaning about how bad things have got and how they won't get better!

The second side of this mini-LP contains one instrumental, 'Nation', one quasi-instrumental, 'The Guilty Have No Pride', and a re-working of 'Heaven St'. This new version of 'Heaven St', lacking the sound of cattle trucks at the start and less audible German announcements but with a much louder, sinister bass in the mix, in my opinion is not as powerful or as 'special' as the version on the 12". I do not accept that the MkII 'attached' to the song title 'Heaven Street' comes from the Sten Gun MkII as alleged in NEO. MkII could be taken literally from anywhere. It just means a second version to me.

Most DEATH IN JUNE LPs are annotated with a single phrase. This LP is no exception and the one found on it is "constant unease". Even to this day "The Guilty Have No Pride" still doesn't leave me with a sense of unease, as was its objective, when compared to some later recordings. It does have a unique sound, even revolutionary, and a style that I don't think has been duplicated to this day. Many saw in "The Guilty Have No Pride" a heavy CRISIS influence and made much play on it. I never saw that. DEATH IN JUNE, while clearly not as big a step from CRISIS as many would like to make out as CRISIS were going in the 'direction' that DEATH IN JUNE would pursue at a latter date, it

MUSIC



DEATH IN JUNE

Death In June are Doug Pearce (guitar, vocals, percussion), Tony Wakeford (bass, vocals) and Pat Leargas (drums, vocals, trumpet). Doug and Tony used to be in the legendary punk band Crisis and Pat used to be in Runners From 84 amongst others. After Crisis split in May 1980 Doug and Tony spent a long time getting DJI together. The band eventually made its first appearance in December 1981 supporting The Birthday Party at the Central London Poly. They've played only three times since but intend to appear more frequently in the future; gigs are currently being arranged both in this country and in Europe. Two singles have been issued: the 12" Heaven Street and the 7" State Laughter. Both are on the band's own New European Recordings label. DJI's sound is unique but undoubtedly 1980's and in a post-punk manner. The rhythm section is very heavy and ominous, like a boot stamping on a human face for ever (to paraphrase Orwell), onto this the guitar and vocals are laid in striations. I could compare DJI's confrontations of militarism and fascism with the work of Gilbert and George or tell you how good they are but I won't. Go and find out for yourself!

Stewart Home



photo david tiffen

Two thirds of Death In June: Doug Pearce and Tony Wakeford. Pat Leargas refused to be photographed - he maintains photo's are not necessary and are incompatible with his conception of the band.

indubitably had a completely different sound to CRISIS. It then came as somewhat of a bolt from the blue when I read in an interview that Douglas P. felt that "Hymns of Faith" 12" contained some things on it that really wouldn't sound too out of place in DEATH IN JUNE. I could see DIJ playing only the likes of 'Kanada Kommando' and 'Laughing' entirely on the basis of their lyrics, but the crucial word Douglas P. used is sound. Yet, those two CRISIS tracks sound far removed from anything DEATH IN JUNE recorded. Douglas P. seemed quite happy about their important third release when interviewed for GRIM HUMOUR # 2:- "Yes, it's the most complete thing I've been associated with. Even though there is a lot of room for improvement and some half-realised ideas, it's the most satisfying record I've ever been on. It stands head and shoulders above a lot of contemporary music." That it did.

I've never considered "The Guilty Have No Pride" to be cheerless or depressing. A touch of humour is scratched in the end grooves of this record:- "Oi the avant garde!!!" To get the joke you have to know that at the time the weekly music newspaper SOUNDS was championing the 'Oi' movement and coming out with silly captions like 'Oi, the LP', 'Oi, the gig', 'Oi, the band' ... etc....etc. I liked that joke.

Another point worth picking up on at this stage was that this was DEATH IN JUNE's third release and still we hadn't seen a photo of them. A photo of DIJ had appeared in CERTAIN GESTURES # 3. However, that last statement isn't strictly accurate as the photo was of two-thirds of DIJ. Patrick refused to be photographed, maintaining that photos aren't necessary, and were incompatible with his concept of the band. Douglas P. in THE FIFTH PATH said about DEATH IN JUNE's facelessness (and in time the wearing of masks):- "The work itself was always deemed more important than the cultivation of individual egos or personalities. Symbols are more suggestive of DIJ's work than bland 'mug-shots'." And it was Douglas P. who was responsible for DIJ's artistic conception and it was he who decided to associate to it a series of strong and attractive symbols and images, some of which we've met already and others we will meet. Symbolism has always been very important for Douglas P., just like it should be for everyone else. For we lead our lives guided by symbols.

"The Guilty Have No Pride" sold much, much better than their two previous releases and Douglas P. remarked in GRIM HUMOUR # 2 with pleasure and pride:- "A little bit more effort and we could be on a level as CRISIS were; which would be very satisfying as the past still haunts us in a lot of ways. I'd like this group to do a lot better than what it's doing." As if to back Douglas P.'s words DEATH IN JUNE performed some more gigs in and around London

just for the exposure and to help perform the material live, Richard Butler, who had been in RUNNERS FROM '84, was brought in around this time. That was Richard's real purpose, he did what was asked of him, but contributed very little to the creative side. Richard's debut was at The Marquee, London, according to GRIM HUMOUR #2, but no exact date is given, was it 4th August 1983? Douglas P. himself in ZIG ZAG acknowledged that the live act became much more powerful with Richard's presence, so he served his purpose well it would seem.

Around that same time, the summer/autumn of '83, Douglas P. had noticed that David Tibet and other T.O.P.Y. illuminati had started to come along to some of DEATH IN JUNE's London gigs. Douglas P. already knew of Tibet's work with PSYCHIC T.V. and 23 SKIDOO and liked it, so he was intrigued why he/they were taking an interest in DEATH IN JUNE. They eventually got to talking at the DIJ gig at The Living Room, London and realised that they got on very well. The suggestion was made by Douglas P. that he was interested in working with other people, at which point Tibet replied that he had some lyrics which he would like music added to and their collaboration and friendship went from there. Tibet said of his long path to finally meeting Douglas P. in a German interview:- "Douglas used to be in a punk band called CRISIS which were the best of all punk bands, a brilliant punk band. When I came up to London I read in NME or something, MELODY MAKER, new record by DEATH IN JUNE, a new group made out of some members of CRISIS. And I thought I love CRISIS, I'll buy it and that was 'Heaven Street' and I really liked it. And then I was in PSYCHIC T.V. and I went to a DEATH IN JUNE concert in a small place in London and Douglas recognised me from a picture in NME. He came over and talked to me because he liked some of the ideas of PSYCHIC T.V. then. We became friends..." (Tibet really does exhibit some impeccable taste here!) Douglas P. was impressed with the lyrics Tibet first presented him with and wrote some music to them on Christmas day 1983, this became the song 'She Said Destroy'. In one of those bizarre coincidences, this song turned out to be in a similar musical (and lyrical) direction to the song 'The Calling', written around the same time by Patrick, which Douglas P. was unaware of as neither had given the other any hint that they were writing different material!

DEATH IN JUNE broke with tradition and made a jaunt up to Scotland late in the year, following it with a European tour, the highlight being the Paris gig on the 12th JAN '84 where DIJ packed out the principal alternative club venue. Shortly after that gig TONY WAKEFORD was sacked from DIJ or left DIJ as stated by different sources.



Douglas P. said of this matter in SOUNDS July '84:- "Our bassist Tony had right-wing leanings, but we felt that was his business and as long as he kept it like that it'd be okay. But he started to bring it into the group and we couldn't have that, we're not like that. I think Tony lacked interest in the group, too, so we had to get rid of him." Douglas P. attested these two reasons in T.M.F.H. #1, saying that he and Patrick felt Tony had lost all interest for the group, claiming his outside preoccupations were getting the upper hand and that they were starting to be annoyed by his frequent contact with 'certain' political parties. It's also stated in numerous interviews that both Douglas P. and Patrick felt Tony was not very open to new musical ideas which would prevent them from progressing musically.

Tony said in his defence over his expulsion in T.M.F.H.: "First of all, I want to point out that I've never belonged to any extreme right-wing party. I had relations with various groups versed in the occult or runic domain of which some members had contact with other groups!... At that time, I was going through a very strange period in my life and I was involved in some things that no longer interest me today. I hate political parties! The principal reason for my departure was my lack of interest. I'm convinced Douglas would agree to say that I wrote 70 to 80% of the material. I also sang and played bass. And I HATE SINGING! My reaction wasn't good."

Douglas P. was the first to admit that asking Tony to leave was a very difficult move, as he was a major part of DEATH IN JUNE up to then, writing or co-writing many of the songs, but he still feels that it was the right move to make as DIJ were becoming too predictable musically for themselves. All agree that his interest had waned and it's more than likely that Tony was unwilling to change musically in a different direction (as in subsequent recordings for SOL INVICTUS and CURRENT 93 his musical style never approached that of DIJ's "Nada!" period). But what of the allegation that Tony had right-wing contacts and leanings which he started to bring into the group? This is an impossible question to answer with any real certainty as I/we just don't have that evidence available to 'convict' Tony. But, I must admit it does worry me that his friend of long standing, Douglas P., should make this accusation if there wasn't any foundation in it. Though, while not exactly an admission of guilt, I think it's interesting and I think you will also find it so, that Tony should say much later in a much more reflective mood in F.I.S.T.: "And to be honest I could have been more sensible with some of the things I was associated with at the time" and "I personally could have been more sensible about things and the whole image as well. Anyone who knew us well did not take the accusations seriously." Whatever the truth is of this particular matter, Tony still had lost his total commitment to the Death's head and other members of DEATH IN JUNE had

to and did act accordingly. There never has been nor would there be room for passengers in DEATH IN JUNE!

Tony's departure for all intents and purposes marked the end of the first incarnation of DEATH IN JUNE and 'just to get every trace of the old band out of the way' the "Burial" LP was released in April '84 consisting of studio material on one side and live material recorded at The Clarendon, Hammersmith, London (possibly the 17th December '83) on the other. This LP comes housed in an embossed cover with a stunning photo of three sorrowful statues which Douglas P. snapped in central Paris. It's another cover I spent hours enthralled by, stirring emotions within me. This LP at one stage was to be called "Honour, Discipline, Loyalty" (ARTIFICIAL LIFE interview) which may have been inspired by the SS motto 'Meine Ehre heisst Treure' - My honour is loyalty. But with Tony's departure and the end of the first incarnation, "Burial" does seem much more befitting as DEATH IN JUNE decided to scrap most of the old set, much of which was of course written by Tony, as was "Burial". Coming in various coloured pressings, this LP is a record collectors dream come true, my copy is in clear vinyl, but the first pressing came in white vinyl. Notwithstanding that, why does this LP have such a bootleg feel to it? One answer to that very question Douglas P. gave in a French interview:- "The only record I was never really happy with when it was released was "Burial", hence it's semi-official status." Also, perhaps DEATH IN JUNE didn't want to give it a high profile as it was not representative of the band at that moment in time.

"Burial" was, as you might expect by now, a continuation of their passion for Europe, but much more pronounced this time. Take the first track 'Death Of The West':-

*"They're making the last film
They say it's the best
And we all helped make it
It's called the Death of the West."*

continuing with:

*"The Kids from Fame
Will all be there
Free coca-cola for you!"*

The track 'Sons Of Europe' is much more of the same:-

"Sons of the West have grown weak

DEATH IN JUNE



SONS OF EUROPE

*The American dream has sent you to sleep
 Sons of Europe sick with liberalism
 Sons of Europe chained by capitalism
 Sons of Europe make very sure
 You don't burn in the Wall Street war."*

In both songs America is viewed as a superpower founded on the rejection of Europe, the rejection of European culture and the rejection of all spiritual values. The American dollar and commodity-based imperialism has/is corrupting European culture, hence the employment of coca-cola, the kids from Fame and Wall Street. Douglas P. who wrote the music to 'Death Of The West' and who sang the lyrics, said about this song in THE FIFTH PATH:- "I have sympathy with what I think it's trying to say but, I think it really does miss the point." The importance of this song to Douglas P. as far as he was concerned was that it probably served as a precursor of his later 'solo' work with just an acoustic guitar and very simple backing. 'Sons Of Europe', instead, sees an excellent combination of trumpets and keyboards, aided by kettle drums.

'Fields', written by Tony, has a straightforward message for the peoples of Europe in these emotive lines:-

*"She said 'For me please
 And all the others
 No more wars.
 Amongst Brothers'."*

Stop annihilating one another! Specific reference is made to the air blitzes on Dresden and Coventry during World War 2:- "Dresden burning in the night, Coventry is Still alight". Douglas P. feels that the re-awakening of a European consciousness has gradually been taking place since the advent of fascism in Italy and Germany. But unfortunately it has been linked with a massive amount of blood letting within Europe which is the theme of 'Fields'.

'Fields' also contains these lines:-

*"Where arrows crossed
 Point to the sky
 And fathers, brothers
 And lovers lie."*

The 'arrows crossed' is a reference to, in the first place, the sign of the Tyr rune that the dead of the SS killed in action were buried under rather than under the

crucifix. TYR was the original god of battle/war and his rune TEIWAZ (with the shape of †) has an association with death, especially death in battle. I assume this custom of burial under the sign of the Tyr rune does actually pre-date to that time prior to the coming of Christianity when the Northern people/tribes had their own Northern religion/mythology of which the Runes were a part, but I cannot corroborate this anywhere. Anyhow, it discloses that Tony may have had a passing interest in the Runes while he was in DEATH IN JUNE and this notion was borne out by his recent interview in F.I.S.T. Likewise, in the photos that accompanied the "The Guilty Have No Past" CD, presumably taken during the years of the first incarnation, Douglas P. can be seen wearing the ALGIZ rune upright. So did Douglas P. also have a passing interest in the Runes at that time or was he more deeply involved with them? The simple answer that appears in several interviews is that Douglas P. has always had an interest in magic and the Runes, but at that time it was indeed only a passing interest, nothing serious at all. Douglas P. said in a French interview the Runes are traditionally very important for the peoples of Europe. Couple that claim with a feeling Douglas P. has of being part of the reawakening of a European consciousness, his particular interest in the Runes now becomes readily apparent. The Runes would later become a very important source of inspiration for all members of the then DEATH IN JUNE line-up as they went off one by one in their respective groups.

Also on the studio side is a re-working of 'All Alone In Her Nirvana' which in my opinion is plain bad. The track is minus the bass, the swirling echo is mixed well down, the drums are more conspicuous and the great out of key backing harmonies is the only point in its favour. I was very disappointed by this version of a classic, it had been desecrated. The only other track on this side, one that should not be forgotten, is the danceable 'Black Radio' complete with a chunky bass melody, multi-layered vocals combined with the clever application of trumpet and electronic distractions. As its title suggests, 'Black Radio' is primarily about a radio station. The lyrics, which have never been reproduced before are:-

*"From Prague to Berlin,
 The message beaming in.
 The Hammer and the Sword,
 Take them they're yours."*

*Death tried to break life's chains.
 Death tried but tried in vain."*

The last two lines Douglas P. came across on the gravestone of a ROYAL AIR FORCE serviceman. Gravestones of RAF men were/are normally engraved with something witty or bizarre (or both).

'Black Radio' appeared later on the "The Angels Are Coming" double compilation cassette package and on the "New Horizons" compilation cassette as well. Though on the latter compilation it was remixed and had a new working title, "Some Of Our Best Friends Live In South America". I ask you with all sincerity, could you ever take a song title like that seriously even for just one moment? And Douglas P. says DEATH IN JUNE is a serious group! Would this momentary lack of seriousness be a one off though?

The live side once again confirms to me why most live recordings shouldn't see the light of day on vinyl, the quality is dire. Overall, "Burial" is a disappointing experience, only 4 new tracks are presented, but I do prefer its studio recordings to those on "The Guilty Have No Pride". "Burial" seems an over the top and expensive way of getting every trace of the old band out of the way, a four track 12" would have been much more in order. It received a good review in SOUNDS by a certain journalist called Tibet, the very same individual who had started to collaborate very closely with DEATH IN JUNE over the previous months.

The first incarnation of DEATH IN JUNE with the release of "Burial" was well and truly buried. It was an incarnation of which Douglas P. was to say in SOUNDS '85:- "When we first formed we were investigating fascism, no bones about that. It's interesting to see what this tainted ideology which has been so powerful had to say in the beginning..." Tony made a remark along the same lines in F.I.S.T.: "The Nazis are more interesting than the communists. They had better uniforms. That did not make me a card carrying member of the Nazi Party. We became immersed in it. It was a very powerful thing. It gets its power from being a taboo subject." These remarks naturally prompt the question: Just how 'immersed' did the first incarnation of DEATH IN JUNE become? Again that's another impossible question to answer. None of their lyrics can be interpreted as fascistic, unlike their imagery, which could be. However, Douglas P. feels that DEATH IN JUNE has always used fascist imagery with impeccably good taste and with a proper understanding of the aesthetics and the symbolism behind such things, adding in F.I.S.T. # 5:- "Obviously people have fallen into the trap of taking it on a surface value. That is their problem." Yet, Patrick said in an interview, as if to add fuel to the smouldering fire:- "There was a lot of misunderstanding about DIJ but at the same time some of the nastier rumours were true..." Imagining the worst, this observation by Patrick really does worry me, but looking at it again it says

everything and yet says nothing. It doesn't say they were members of the New Order, does it? The secrecy shrouded over how 'immersed' DEATH IN JUNE may or may not have been still persists to this day and has obviously led to accusations and will most certainly lead to accusations in the future. Douglas P.'s frequent deliberate practice of putting fascist imagery to use in the years that followed also played into the hands of his accusers and only once, as we shall see, did Douglas P. become really riled by their accusations. Somewhat ironically, the accusations reached their zenith very late '84 when DIJ's obsession with the 'blood-purge' and their investigation of fascism was by all accounts past history. As one obsession abated, another intensified for the next period in DEATH IN JUNE's history. What would it be?

CHAPTER TWO

POETRY IN MOTION

With a planned release date of June '84, the split DEATH IN JUNE/ART ET TECHNIQUE 12" wasn't realised then nor has been. Douglas P. explained in T.M.F.H. that the 12" never saw the light of day because he felt ART ET TECHNIQUE were trying to manipulate DIJ in 'the manner of a parasite' and that their so-called friendship was offering nothing. They were passengers and DEATH IN JUNE wouldn't allow themselves to be used that way.

So, the NER compilation LP "From Torture To Conscience", released July '84, marked the first vinyl output from this all new line-up of DEATH IN JUNE with their two contributions:- 'The Torture Garden' and 'Last Farewell'. Douglas P. said of the compilation LP in GLASNOST:- "It was really a special event/occasion for me, NER and naturally DIJ. Once again, this was really a result of my holiday trip to Yugoslavia and the following trip home. During my journey home I decided to stop and visit Dachau concentration camp, near Munich. It was during that visit that I took a collection of photos that later became the sleeve of this album and that I decided now was the time for a comp of what may be 'like-minded' groups." The sleeve is of twisted interwoven 'human shapes' against a greyish background, tinged with mauve patches. It is a beautiful cover, there is no other way to describe it and the silver embossed print on both sides just adds to it. Being a memorial to (Jewish) victims of the Holocaust it is very moving, and it is a poignant reminder to all of those Nazi crimes.

The track 'The Torture Garden', co-written by CHRIST 93 (a.k.a. Tibet who was to go under a variety of pseudonyms in coming recordings) features for the first time in their sound the extensive use of keyboards. Married with this are looped choirs and a priest reciting mass (?) which gives a sound similar in many ways to the direction the group CURRENT 93 were travelling down at that time. CURRENT 93 (as I'm sure you're all aware of) was Tibet's group which had been up and running for something like the past year and a half.

This track, or maybe just the title, could have been inspired by the book of the same name by Octave Mirbeau, written in 1899. This novel deals ostensibly with the theme of torture as a refined art form in China and depicts a bureaucrat led to the depths of depravity by his woman lover in the gardens of torture. Its black themes and its portrayal of the world can be summarised in the following quotes:-

"Ah, yes! the Torture Garden! Passions, appetites, greed, hatred and lies; law, social institutions, justice, love, glory, heroism, and religion, these are its monstrous flowers and its hideous instruments of eternal human suffering."

And:

"Alas, the gates of life never swing open except upon death, never open except upon the palaces and gardens of death. And the universe appears to me like an immense, inexorable torture garden."

The first quote pictures the torture garden as the actual idea of hell and its horrors and in the second quote the torture garden is seen as no more than a symbol of the entire earth. Thus suggesting this world is indeed hell.

However, with that said, I feel many of the lyrics in this track smack of another's work:-

*"The will to war
The law of this world
The will to strength
The world as power"*

That of Nietzsche. The first line of this track, "The will to power", was Nietzsche's interpretation of the world and he invoked it to convey the basic character of all that goes on in the world, our lives included:- "This world is the will to power - and nothing besides." Nietzsche celebrated competition and conflict: "not peace but war" - which may have inspired the line "The will to war" and he promoted "the feeling of power in man, the power to will, power itself", fundamentally anything that strengthens and conduces to pride which likewise may have inspired the lines "The will to strength" and "There is no curb on power". Nietzsche rejected the religious idea of God, attacking Christianity violently in the process, proposing the idea of the 'overman' as 'the meaning of the earth', stressing the difference between these exceptional human beings and 'the herd'. Nietzsche regarded present day morality as a form of 'herd-animal morality', suggesting the possibility and desirability of a 'higher morality' for the 'overman' which would be something akin to 'master-morality'. Nietzsche in his work suggested that 'slave morality' had eclipsed 'master-morality' in human history and had become the dominant type of morality in the modern world.

Although Douglas P. didn't write the lyrics to this track, it's uncanny that Douglas P. has often expressed very, very similar outlooks in numerous interviews. None more emphatically than in THE FEVERISH: "The most base and the most banal now out-number real humanity. We are becoming a thing of the past. The stupid and the vile now rule." In a DIJ newsletter:- "Ignorance comes stalking in insidious fashion. It is time to take the stock in hand." In F.I.S.T. # 5:- "Basically I see humanity as a seething mass of insanity that has to be kept in check. It's not basically good." In a French interview:- "The masses don't interest me, so why be affiliated to a mass movement. The masses have always frightened me." And in SOUNDS '84:- "I can't stand these people who go through life with a banal grin. I want to cut their legs off! We want to appear not to be like the rest of the sheep..." Such are the coincidences in DEATH IN JUNE!

The last line of this track, "Death, where is thy victory?", is also of great interest. I feel that Death, rather than just being the end of life, is looked upon more as a release from the incessant pain and suffering of this world. This line would then also tie in very nicely with my supposition about the torture garden.

As for DIJ's second track, 'Last Farewell', with haunting keyboard melodies, simple percussion, the occasional beat on the drums and soft vocals, its four lines of lyrics are so enigmatic that I can offer no interpretation whatsoever.

This compilation LP, limited to 3000 copies, is much sought after now and consists also of rare tracks by IN THE NURSERY, CLAIR OBSCUR, IRON IN FLESH and CURRENT '93 of which one of their two tracks was called 'Falling Back In Fields Of Rape'. IN THE NURSERY, who, believing the stigma attached to DEATH IN JUNE, chose to call one of their two tracks 'Iskra', after the title of Lenin's newspaper to disassociate themselves from DIJ. This compilation LP will never be re-issued on CD as Douglas P. explained in the GLASNOST NER spotlight:- "That was then and this is now (1992) and I have no interest in dealing with other people that didn't become part of the 'family'. There will never be a CD re-issue. It is a great moment frozen in time. Anything else would be defilement."

Released almost simultaneously with the compilation LP was the "She Said Destroy" 7"/12" on NER. The painting "I am Fire" by Fiona A. Burr of a skeleton holding a scythe, a well-known death symbol, appears on the front cover along with, for the first time, the so-called 'whip hand' motif - a mailed glove holding a whip. Douglas P. said of this motif in T.M.F.H.:- "In English there's an expression 'to have the whip-hand' which signifies to be in control, in command! That's one of the reasons why I used it. It also reflects a sado-

masochist image! It marked a new beginning and a particular period for DIJ. This symbol has several connotations for me. It created several ideas." To me it is a symbol promoting power, and control and subjugation of the 'herd'.

Compared to this new group's experimental visions on the compilation LP, "She Said Destroy" saw DEATH IN JUNE heading in a much more melodic and 'commercial' vein. It's said that Patrick could even see the group in the top twenty some time in the future!! But he had to settle with 'Single of the week' in SOUNDS with this release. Patrick said of this new group's different musical approaches in SOUNDS '84:- "We'd like to put out good, rich singles and also to diversify at the same time. It's a new band, and this is the first production from us." The two tracks on the 7" - "She Said Destroy" and "The Calling" and the three on the 12" - the extra track being "Doubt To Nothing" - all have the same basic musical formula. That of acoustic guitar and drum machines overlaid with simple electronic rhythms. When compared to the sound of the first incarnation, it is less harsh and much, much more appealing. Unfortunately, I didn't find that so. CHRIST 93 said in the ZIG ZAG interview:- "DIJ is pop music for the coming holocaust." A nice description don't you think? And while their new 'pop/commercial' sound might appeal to a larger audience, I don't think lyrics like "The bodies collapsed swollen with gas" quite would. But we shall see.

The lyrics to both 'The Calling' and 'She Said Destroy', like those to 'Last Farewell', despite having literally years and years to pore over and digest them, I still cannot give you any insight into them whatsoever. And I believe I'm not alone in this! It was now evident that DEATH IN JUNE had taken a new stance with their lyrical presentation. Douglas P. conceded in THE FIFTH PATH about the old band's mission/message:- "Some of the earlier material veered towards falling into a trap of being easily bracketed. But, I still think it avoided that, I despise groups who 'preach'." For those people who were prepared to do their homework on the early material a point of reference becomes quite apparent, but whether or not it was preaching can only be answered by the individual. For me, some of the early material did have a reasonably straightforward message, did it for you? However, all that was dead and buried now, replaced by a dark poetic ambiguousness, with many, many tracks never resolving to any sense. The definition of DEATH IN JUNE to be found in the DIJ INFO BOOKLET now rang true, more so than ever:- "The music is the statement, there is no other statement, for only in their music will you find DIJ. Throughout their existence, DIJ have preferred to let the music, their chosen medium, speak for itself."

N.E.R. PRESENTS

. The Calling .

-A NEW SINGLE FROM-

. DEATH in JUNE .



This new lyrical approach was conceivably a manifestation of a statement made by Douglas P. in SOUNDS '84:- "I quite like the idea of romantic, dark, soul-searching poetry. It strikes something in me and, I suppose, in other people. Whether it goes any further...." The lyrics to the so-called "Nada!" period in particular have always been a constant source of soul-searching for me and I would add also of unease because I just don't have any great or any understanding of their sense, if indeed they have one, or of the inspiration behind them. Yet, scratched in the run-off grooves on one side of the "Nada!" LP is the answer "No sense makes sense". Does it indeed? However, we can make two general observations about the lyrics. Firstly, that they are open on the whole to numerous and varied interpretations and secondly that they were now of a much, much more personal nature.

Of course, Douglas P. enjoys the situation that nearly everybody is unable to interpret the lyrics (and symbolism). And since he hardly ever articulates his own work as he has no wish to explain his work/life to people he doesn't know, this has led to misconceptions of it which doesn't particularly bother Douglas P. as he knows the ACTUALITY. With that said, Douglas P. may also have been unaware himself of the real meaning of the lyrics Patrick wrote for DEATH IN JUNE during the "Nada!" period and Patrick, like Douglas P., has never articulated his work/part in DEATH IN JUNE. And with Douglas P. being the mouthpiece for DIJ during this period, very little information/insight is available on those lyrics in particular. Though Douglas P. over the years has generously offered up the following sound words of advice about the lyrics of DEATH IN JUNE:-

In KOF: "I think people see what they want to find in them. They beg for that, they even implore. It doesn't exist in reality. Perhaps a part of the interpretation will be accurate, perhaps not. Black and white doesn't exist."

In F.I.S.T.: - "I've never been interested in appeasing people who want to accept that black is black and white is white. There is a spectrum in between."

I can't stress enough that in these pages are my own interpretations and thoughts, mine alone, whether 'right or wrong', I hope they at least enlighten. It's immaterial really about how 'successful' I am in my endeavour as this book by its very existence, gives more lifesblood to Douglas P. and DEATH IN JUNE!!

The change in the nature of the lyrics is partly explained in F.I.S.T.: - "We thought it was a good idea to do this 'agit prop group' and it would be even better if we were good at it. We (The group CRISIS) wanted to change the

world. At the end of it all, both Tony and I realised that we only wanted to change it because we couldn't stand it... I realise that I couldn't change other people, only myself and those close to me. That was the end of the matter. Now I think, if I don't like them then fuck 'em, I'm not wasting my life on these people." Douglas P. has absolutely nothing to offer to the 'seething mass of insanity' and the indefinite lyrics mirror that. Douglas P. said the same in a French interview:- "I'm only interested in a small circle of friends which is my close family on which I can be influential. The mass political movements are discredited..." Also saying in COMPULSION # 1:- "I only listen to my HEART and those very close to me." He wants absolutely nothing from the masses.

Now back to the 12". In the first verse of 'Doubt To Nothing' we're told that a dream we're all seeking is unattainable:-

*"Oh, far away
There lies a dream
We're all seeking
It's locked away
The key hangs near
Our hands are tied"*

What is that dream? The last verse tells us that the dream is still unattainable, even after a period of trying to accomplish it:-

*"Still far away
There lies a dream
We're all seeking
Still locked away"*

Scrapped into this record's end grooves is the word 'Nada' tens of times. 'Nada' which was to be the title of the next LP means 'nothing' in Spanish and is quite possibly Douglas P.'s opinion of society. Douglas P. was to say of society in THE FEVERISH later:- "I look around and there is nothing. Absolutely nothing! We live in a dead society. A society without a heart." Surely that must be the right connection, or is it?

This new band played its first gig at The Fridge, Brixton, London 29/8/84 supported by IN THE NURSERY at which new material was aired. Given the move away from the sound of the first incarnation and the now more extensive use of the acoustic guitar and electronics, it's reported DIJ met with a good reception. However, a live review in the NME as good as labelled DIJ as fascists, provoking a reply from a reader a week later. The live review is printed overleaf. I'd like to draw your attention to one line in the review:- "To castigate



DIJ in the absence of a thorough analysis as fascists is..." Why don't some people just practice what they preach? Also, the review finishes with the line:- "This live review won't kill fascists" which is a play on the statement "This guitar kills fascists" which we're to hear more about later.

And then came the infamous article on DIJ in the PRIVATE EYE magazine. Both the original article and Douglas P's reply are printed below. I will make no further comment as this typical shock value seeking article is so far off the mark and laughable in its nature. Douglas P. remarked about this article in SOUNDS '85:- "People will always remember that, but they never remember the week after refutation was made! Of course, certain bits of it had elements of truth anyway, but it was all distorted to suit their own purpose..." Later on in the same interview Douglas P. made a very shrewd and foresighted observation :- "Once you're tainted, you're tainted." How true this was to prove.

On 7th Dec '84 DIJ headlined a NER showcase at The Clarendon, Hammersmith, London, supported by IN THE NURSERY and JOY OF LIFE, and though they received a good live review in the pages of MELODY MAKER, it's said that the group itself was very disappointed with its performance, putting it down to technical problems and a lack of atmosphere. Out of the aftermath of this gig and with the recordings for the "Nada!" LP and "Born Again" 12" nearly completed, "there really wasn't much point in Richard Butler staying in the group" as Douglas P. put it, so Patrick asked him to leave. Richard, although it wasn't his real purpose, had brought very little in on the creative side of things, though he must be credited with making up the tape loop for 'C'est Un Rêve' and writing the keyboard part for 'Doubt To Nothing'. The creative strength of DIJ during this "Nada!" period most definitely lay in both Douglas P. and Patrick.

The "Nada!" LP was released months later in Feb/March '85 and to be brutally honest I've never really been that keen on it as a whole. There are two totally contrasting sides to this LP, an electronic dance orientated sound, which I dislike immensely, and that of a much 'softer' sound where the acoustic guitar is more prominent. For me they didn't go together on the same LP, though many reviews of "Nada!" said otherwise.

The highlights for me on "Nada!" are 'Behind The Rose', 'C'est Un Rêve' and 'Crush My Soul'. The last one particularly must be heard with its simple haunting electronic melody which almost resembles the endless 'tick-tock' of a clock or the beat of a heart and which, having a locked groove at the end, repeats ad infinitum. The second verse conjures up for me a picture of this soulless, dead society without a heart:-

*"Like empty shells
Like coffins
Dead
Just emptiness
Just emptiness"*

Douglas P. again repeated his view on society in T.M.F.H.: - "I don't like society and the way it behaves. I find it soulless, unimaginative. It is spiritually dead."

This track finishes with one word, 'Judas', an apostle of Christ. Aversion toward Christ and his teaching took the place of his former love and devotion to the master. He ended up betraying him to the Roman authorities for 30 pieces of silver. After he saw the terrible consequences of his deed, he was filled with such remorse and despair that he returned the silver pieces and went out and hung himself. Judas, who sold his soul for those pieces of silver, could thus be a perfect symbol of this soulless society and of the way it acts.

Similar themes are continued in 'Rain Of Despair':-

*"These things you see
All mean Nothing
In all your life
There is no worth
All plans you make
Tumble to earth."*

The worthlessness and hopelessness that DIJ see in society stares one in the face in these lines. The title alone once again evokes the same picture of utter hopelessness. Douglas P. remarked in T.M.F.H.: - "Humanity merits its despair" and in these two tracks DIJ make sure we know it and why.

In 'Carousel', as in 'She Said Destroy' and 'The Calling', this mysterious 'she' comes forth again and brings hope to the songwriter 'whilst times were low', but things don't turn out 'happy ever after' as the lyrics recount:-

*"We climbed in vain
Destined to fall
into graves
A broken soul
Now nothing's left
Except my hate"*

*"Of which I leave
To one and all."*

That sense of hopelessness prevails again, but in this instance is it the hopelessness of love? If so, I think it fair to ask if the lyrics were actually based upon a true-life love affair/relationship that had come to an end? Or is it a much wider observation by DIJ on the pitfalls of falling in love? Then again this 'she' could in fact typify anyone who brings hope. Just to let you down in the end. Be that as it may, the title of the track is 'Carousel', a merry-go-round which love is often likened to. This would lend credence to the love aspect of the lyrics. The carousel is also a token of the world which endlessly spins around on which you become sadder and sadder and abandon all hope. This interpretation may be superfluous. Anyway, DIJ's misanthropy - a dislike or distrust of other people or mankind in general - is on view for the first time in the last two lines and it's not surprising, given what had been said, that it started to come through.

Who is the person described in the following lyrics to 'The Honour Of Silence'?:-

*"He stood like Jesus
He smelt like Heaven
His eyes were Winter"*

and

*"Come to me
In my darkness
My dark hero
My tall stranger"*

Or are they about an actual person? Though written by DEATH IN JUNE, the inner sleeve to the "Nada!" LP (not the CD) gives inspiration from CHRIST '93 on this track. I assume this was inspiration lyrically and not musically. It's no secret that Tibet had been a member of O.T.O., a magickal order based substantially on the teachings of one Aleister Crowley, though by early '85 his interest in Crowley had waned considerably. In THE FIFTH PATH fanzine Douglas P. admitted:- "David then introduced me to the works of Crowley. The Runes had a much more natural attraction for me, so I became more involved with them." And in T.M.F.H.: - "Tibet and Balance are real aficionados of Aleister Crowley. It's through him that I started my studies on magic. Nevertheless, his work is based more on southern traditions, for my part I'm more interested in the European tradition of the Runes and their uses."

Douglas P. being Douglas P, with his self-motivation and his natural leaning to self-education, I would personally expect him to have made a thorough 'investigation' of Crowley's work before putting it to one side. Yet, why does Douglas P. still seem very touchy when the subject of Crowley comes up in interviews? Is it not possible that this track, with inspiration from Tibet and say Douglas P. in that period of investigation, is somehow directly or indirectly associated with Crowley? This may not be the first Crowley influence to have sneaked through into DIJ's work. Crowley delighted in calling himself 'The Beast 666', so is the reference to 'The beast' in the track 'She Said Destroy' and the catalogue number of '666' to the "From Torture To Conscience" compilation LP also possibly connected to him? Yet, I'm sure, you don't need to be reminded that the number '666' is the mark of the apocalyptic Beast, the Anti-Christ, as prophesied in the Revelations of St. John. The very same beast that Crowley in all his vanity, in my opinion, regarded himself as. From which source do you now attribute those two small details?

Silence has always been revered as golden, but who is the silence between in these lines?:- "We honour the silence between ourselves, between ourselves." The proud few who have a spirit and are aware of a soul? Or is it much more personal, true to the lyrics, just between the songwriter and his 'dark hero'? Loneliness is expressed in the line:- "Our story is the march of the lonely" but in what sense of the word? Loneliness can either be unhappiness as a result of being without companions or having few companions, which is applicable? Both? If it is the former, I don't feel it was a loneliness that haunted at this stage, there are very few other references to this.

The track 'C'est Un Rêve' was eagerly seized upon by certain sections of the music press as definite proof of DIJ's fascist sympathies, believing it dealt expressly with Klaus Barbie, the so-called 'Butcher of Lyons', the ex-Gestapo officer charged with crimes against humanity by the French authorities. Indeed the reviewer of "Nada!" in SOUNDS refused to give it a rating out of ten, giving it instead five question marks due to DIJ's alleged fascist politics, citing this track as a prime example of this. However he did find "Nada!" uniformly excellent as a musical experience and did point out that he couldn't comment on whether DIJ actually deserved their fascist label in a mere review as if to cover himself from any backlash.

The lyrics, in French, read when translated:-

*"Where is Klaus Barbie?
He's in the heart
He's in the black heart,*

Freedom it is a dream."

What do they tell us? Very, very little is the answer. It would be years before Douglas P. broke the silence about them. The idea behind this track came when DIJ played Lyons in 1983/84 near where Klaus Barbie was imprisoned. When DIJ arrived in Paris to play, an odd rumour was circulating that they had tried to contact him in prison. This rumour was so ridiculous that Douglas P. decided to write a song, though he was going to use Klaus Barbie as a symbol anyway.

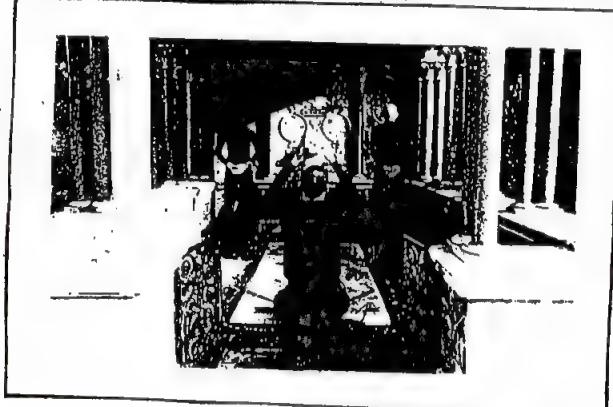
Klaus Barbie was used symbolically. Douglas P. feels that everyone has the potential to be Klaus Barbie who he feels 'wasn't as bad as some torturers could be'. Douglas P. said in T.M.F.H.: - "There are many people like Barbie, he's nothing special. He just found himself on the side of the losers and he was caught. People don't like to think that a new 'Barbie' is hiding in several of them. We only have to look in Africa, South America or even in Northern Ireland to find more contemporary examples! Barbie is the mirror we must face." Patrick, in a rare moment of insight, gave his opinion of what this track meant to him in a French interview:- "For me, it's like a book I've read on young Americans who had never done any harm to anybody and who went to Vietnam, and became murderers: they killed although they were never capable of that. It's always easy to accuse people of killing... There is a Klaus Barbie in each of us."

Douglas P. in one interview said that there were worse 'Barbies' on the side of the French resistance who he likened in F.I.S.T. as 'the Gestapo to their own kind'. The conduct of the French resistance during the war and that of France after the capitulation and liberation is another angle to this track. While Barbie was indubitably guilty of the crimes he was charged with, the French resistance and France were far from being innocent. They tortured and killed far more people than they claimed Klaus Barbie had. Douglas P. spoke of France's "crimes" after the war in a French interview:- "The 'rewards' on the people that were called the collaborateurs were enormous and disgusting. People couldn't bear seeing their own reflection, so they behaved in a terrible way. To my knowledge there were 250,000 Frenchmen executed after the war, it was massive, arbitrary, it's disgusting. I don't know how we can live with that. Even if Great Britain hasn't been invaded for about 1000 years I still think it's a strange way to act. When a war is finished, it's finished." And of course those on the side of the French resistance were never charged with war crimes because they were the victors and claimed they did nothing 'bad'. In light of this, does this track contribute to DIJ's supposedly fascist tag? I wonder....

NADA!

-A NEW ALBUM FROM-

DEATH IN JUNE



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'Leper Lord', written by Douglas P. and CHRIST 93, sung by Douglas P. with simple backing, was a foretaste of the musical direction Douglas P. would take DEATH IN JUNE later and perhaps also of Douglas P's greater involvement with magic and the Runes:-

*"The black cloud melts
As eagles stalk
Tearing
To bits the Lie"*

Because the eagle is a symbol of all sky gods and the spiritual principle. What 'lie' does the eagle tear to bits in these lines? Is it Christianity/Jesus? And if it is, then why? The answer may lie in the fact that as Christianity swept across Europe it submerged the Runes. Pagan festivals and rituals of the Old Ways that Christianity didn't absorb and use for its own ends, it outlawed as devil worship and black magic, and that included the Runes. However, the Runes never disappeared, they just 'went to sleep' as it were, awaiting the time of their reawakening. The Runes for Douglas P, by the release of "Nada!", had become an everyday part of his life and were soon to take up a greater part of it. When you consider this obvious importance Douglas P. himself attaches to the Runes, combined with his claim that the Runes are traditionally important for the peoples of Europe and with the historical facts above, the reason why Christianity is impugned in this way becomes easily understood. Yet I've always found this explanation just a bit too obvious and easy, what do you think? Another angle may be that Christianity is often seen as the religion of pity, siding with the weak and the base, opposing the feeling of power, domination and superiority in man. Attributes DEATH IN JUNE believe in. But then again, is the 'lie' Christianity? If not, all this would fall.

Based on the same speculations I made in 'The Honour Of Silence', for many years I believed this 'Leper Lord' to be Crowley himself. Though recently I've tended to see the 'Leper Lord' more as a god of Northern Mythology. Is either or even both 'correct'? Perhaps it represents someone else, an idea maybe, but then again it may be nothing else other than two words of poetic splendour.

The first verse of 'Foretold' requires no deep analysis, the second leaves me blank, while the third, a great piece of prose, sees Patrick, who I think wrote these lyrics, take an anti-killing stance:-

*"And tears mirror
All things good
And in blood flows*

All things bad."

It's hard to explain how I derived this but I feel the line:- "We'll rise above all the killing" out of "Doubt To Nothing", whose lyrics I think Patrick also wrote, corroborates for me my line of thought.

'Fields Of Rape' lost its sinister air for me on listening to the original version of this song on CURRENT 93's excellent "Dogs Blood Rising" LP which makes it quite clear that the word rape refers to the yellow Eurasian plant cultivated for its seeds and not the unlawful act of sexual intercourse against that person's will. It's not recorded anywhere how this particular collaboration between Tibet and DEATH IN JUNE came about, but I can only guess that Douglas P. had been so impressed by some of the lyrics to this song that he wanted to use them set to his own music. And while the version that appears on "Nada!" is not my favourite one, it is preferable to the original long industrial sounding nightmare as performed by CURRENT 93. I'm unsure where Tibet drew inspiration for these lyrics, but a certain ISIDORE DUCASSE is said to appear in the line up of C93 on "Dogs Blood Rising". This in fact was the real name of COMTE DE LAUTREAMONT who wrote the book "Maldoror". It's a real shot in the dark, but is 'Fields Of Rape' inspired in part by this book?

Record collector time. The first pressing of "Nada!" have either a blue/grey or malt brown colour to the cover (limited to 2000 apiece) rather than the brown of the later pressings. My copy with a brown cover has no inner bag with it, whether I was unlucky in that respect I don't know. "Nada!" was the first time the lyrics were reproduced and when asked why in a French interview, DIJ responded:- "Because people wanted to know them and the record is the most beautiful... the most complete."

Whereas "Nada!" provoked an almost hysterical backlash in some sections of the national music press, the "Born Again" 12" released just after it, came and went with complete indifference. This three track 12" contains one new track with remixes of 'The Calling' and 'Carousel' on the B-side. Musically I really hate this record. The title track, drenched in bass and drum machine, reminds me so much of some bad dance tune you'd expect to find at the lower reaches of the Charts! I'd go so far as to say this is DEATH IN JUNE's worst release and easily at that. Douglas P. in STATOR said of "Born Again":- "When I did 'Born Again' it was to prove that I could also do something commercial, but it signifies nothing else..." And I'm glad that events were soon to overtake DEATH IN JUNE that would forestall any continuation in this musically commercial direction.

DEATH IN JUNE

Heres a band that are bloody annoying, Death in June, first contact was with a 12" ages ago called "Heaven Street", it had a nice sleeve and looked interesting so i bought it, i never heard anything about them for ages and i got rid of the single as well, nothing was heard, of them until i saw a few adverts for their records, and i saw some reviews as well....but alas their image could be seen as something a little more to the right of Mosley, i approached with caution, the evidence mounted up against them...i saw them in a magazine all dressed in black, posing with skulls, skull caps and daggers, it was said they had shouted out their support for the invasion of the Falklands and that the lyrics of some of their songs leant a lot to be desired. On the positive side (where) some reviews commended DIJ's basic music etc, so i thought...why not, yeahh why not, so i went out with money in hand and yes i bought a Death in June record, namely NADA!, glancing at the lyric sheet some of the lyrics did seem dodgyee, i mean their singing about Klaus Barbie, coffins, leper lords, dead dogs and lots of angels here, but when i heard the music i saw another side of DIJ, one of beauty (Behind the Rose, Carousel), uplifting (The Calling, Foretold, Crush my Soul) and some of the songs have bloody good lyrics as well. The band have been recently joined by that man of many talents (?), Dave Tibet or as Christ '93' as he likes to be known in DIJ, used to be in Psychic TV and is in Current '93', Dogs Blood Rising (i think), and is a journalist for Smoos (what a busy boy). But the main trouble (for me) is their fascination in flirting with fascist imagery, so DIJ if you aren't fascist quit pissing around with the image, it's dangerous, childish and putting a lot of people off your otherwise great music....it can stand on its own two feet.

DEATH IN JUNE

100 Club

DEATH IN JUNE are one hell of a problem band. We are told that their continued flirtation with military uniforms is the result of a fascination they share for the attractiveness inherent in such things. That would be all well and good - this, after all, is an interesting observation - but the worrying thing is ... Death In June onstage are frighteningly real, daggers hanging from hips, SS death-heads on shirts, the lot.

COURSE, they could be ruthlessly sending up fascism and so on, but if this is the case then they are failing in their task - they are simply far too glamorous to be construed as a piss-take. They fit the mould, with ease, although, yes, I admit they look 'fantastic'.

Their music is powerful, hammering, very alien; the words hover just beyond our reach, lonely and chilling - but despite this, we get the general idea. Death In June are onto something interesting, but I keep my distance: others suspicious by nature should do likewise.

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But does the track 'Born Again' have anything to say lyrically despite what Douglas P. would have us believe? Like so many other lyrics written by Patrick, those to 'Born Again' invite many questions. Who are 'the disappeared ones' they will forever wait for? The Northern Gods? Who or what are the following described in these lines:-

*"Her white skin shines through darkness,
taught with pleasure taught with pain
And her keeper is always laughing..."*

Is the figure with the white skin an angel? And her keeper God? A God who says later in the lyrics:- "we will be born again, but into rats and hell, for a dollar death"? The lyrics continue in a tone of desperation and anguish:- "but that can't happen here? No no not again, no not again." In the third verse this line is changed to read:- "For your twisted mind and it will happen here." Is the twisted mind that of God?

First things first, in these lyrics Patrick portrays a depressing view of the world, a world that as it stands he has no wish to be born again into. But is that because of the lack of spiritual awareness or the wars of American imperialism - 'a dollar death' - or the predominance of Christianity? (The God representation I see in the lyrics surely has to be that of the Christian God.) Secondly, bearing in mind what I've just said, can this track be thought as another condemnation of Christianity? If it is, I'm undecided whether the same arguments I presented in 'Leper Lord' to explain the impugnation of Christianity would be relevant here, as I don't know how deeply involved with the Runes Patrick was during his time in DEATH IN JUNE. Though these arguments may be some of the story. Or are the lyrics solely poetry?

This 12" is housed in another striking embossed cover and was given the curious catalogue number of '69'. Not discounting the so-called '69' sexual position, the only other information/interpretation I can come up with is from CHAPTER 69 of CROWLEY's "Book of Lies" which instructs us that 69 is the number of the Holy Hexagram. From the commentary on this chapter this Hexagram is a symbol of the mutual separation of the Holy Guardian Angel and his client. Now, are we any the wiser for this information? (I can't believe the 69 refers to 1969 as many think.) The messages/statements scratched in the run-off grooves are of more interest to me than the music itself. On one side is "Purge them all". DEATH IN JUNE/Douglas P. take their hatred of 'the Untermensch', as Douglas P. described the useless, lumpen masses in F.I.S.T. # 5, one step further to its ultimate conclusion. Are you of the same mind?

On the other side is "Possession of the Night Porter". THE NIGHT PORTER, one of the films Douglas P. has watched numerous times (and which Tony also likes a lot), is a 1973 Liliana Cavani film starring Dirk Bogarde and Charlotte Rampling. Dirk Bogarde plays a former SS concentration camp officer who has escaped his past, a past of shame, by becoming the night porter of a hotel in Vienna. Unexpectedly in this hotel he meets his former lover, played by Charlotte Rampling, with whom he shared a bizarre sado-masochistic relationship in the concentration camp when he was master and she was captive. Their relationship is rekindled, but they are surrounded by other former SS officers who, when they learn of this affair, want to put an end to it and to his lover, a witness to his 'crimes' in the camp. However he is not prepared to end this affair nor hand over his lover to them and they both become besieged in his flat. Realising their impossible situation, they leave the flat and go to their deaths together. Despite some of the lurid subject matter, this film is above all a powerful story of a passionate and all consuming love affair. A love he kills for to protect, a love that becomes the only thing worth living for and a love they both die for.

Douglas P. stated in THE FEVERISH:- "Love is the only thing worth living AND dying for" and "Without DIJ I would have no reason for existence. The only thing that could possibly replace it in life would be a love, equally all consuming." With such statements, surely it's got to be this all consuming love affair aspect of the Night Porter that Douglas P. relates to. Besides that there are also elements of domination, sado-masochism and the sexual attraction of uniforms within the film that I'm convinced also appealed to Douglas P.

This film is readily available on video.

To promote "Nada!" DEATH IN JUNE played more gigs, including six dates in ITALY in April '85 which spawned perhaps DEATH IN JUNE's rarest 'official' release. Called "The White Hands Of Death", it was a live cassette of DIJ's performance in Venice on the 5th of April '85. Douglas P. gave his permission to a journalist called Marco Pandin, who was doing this release on the understanding that it would be strictly limited to 200 copies. However, Douglas P. feels thousands were distributed in the end as everyone in the world seems to have it (I haven't) and when he heard of plans to release it on CD he soon put a stop to that. Anyhow, the cassette is of good quality and features an embryonic version of 'Blood Of Winter'. It really does show Douglas P. and Patrick performing together better than ever and is thus worth at least a listen.

On their return to England, Patrick just disappeared and everything was put on hold, at a time when DIJ were selling more records than ever before, getting more offers of gigs than ever before and getting more critical acclaim than ever before. Douglas P. picks up the story in THE FIFTH PATH:- "Whilst I was filled with loads of energy, and, rarely for me, optimism, Patrick had suddenly burned out. He seemed exhausted with the situation, and when we eventually had a meeting, it was agreed that he should leave the group. We had both come to that decision even before the meeting. That was in May of '85." In STATOR Douglas P. said of Patrick's leaving:- "Once again there was a natural divergence between us. We had progressed together as far as we could (with it) and we had come to an end! He was missing a certain number of characteristics of DIJ to continue as before and I thought consequently that I was the only one able to continue, that's why Patrick left..." Douglas P. said in another interview that Patrick left due to exhaustion with the situation more than anything else, continuing:- "He was sick of 'music' and did not seem to see any way forward. I felt he had lost his sense of 'vision' and also wanted him to leave." Each description is valuable in its own right, as all are slightly different, and add a little more to the whole picture surrounding this event.

I've only seen two descriptions by Patrick of why he left and while virtually corresponding to what Douglas P. said he also included some very personal details in them:- "There was no split between Doug and myself. I left DIJ because I could no longer identify with it. I was changing as a person. I had been having a lot of psychological problems and changes. I did not like myself or what I was becoming, so I decided to leave before it was too late. I am glad that I did." Patrick fleshed out one of his reasons in ZILLO '93:- "We did a concert in Bologna and when we left the stage a young woman shouted to us 'I hope your mother hates you for that!' We were wearing SS camouflage uniforms in a town where many, many people had been killed by right-wing terrorists. I felt ashamed and left DEATH IN JUNE after the tour." Patrick is referring to the 2nd of August 1980 when the right-wing ARMED REVOLUTIONARY NUCLEI (NAR) blew up the restaurant at Bologna railway station slaughtering 84 and wounding 186. It was the most lethal of a series of atrocities committed by right-wing groups and no further comment is needed. Douglas P. has no recollection of this incident when DEATH IN JUNE played Bologna.

The most fanciful description of why Patrick left appeared in SOUNDS '85 by Douglas P:- "He's going to learn the more physical side of DIJ, take it to the limit, the logical conclusion. Diving, mountaineering, macho hunks in uniform." Quite so! Who said there was no humour in DIJ? But, is there an element of truth in it at that?

Douglas P. reflected in THE FIFTH PATH about this new situation:- "Whilst I do not doubt that it was destiny that Patrick should leave DIJ, I still wonder what could have been done had he stayed. We have similar 'visions'. But, perhaps I needed that extra responsibility of my 'SELF'. DIJ has always been of an ideological 'oneness'." Douglas P. nicely summarised it in another interview:- "I've never been afraid to be alone in life, let alone in a band." Patrick for his part reflected on his time in DIJ:- "DIJ was a very important part of my life. It certainly helped me to bring to the fore and exorcise a lot of the dark and negative aspects of my personality." Don't you think it showed?

So ended the second incarnation of DEATH IN JUNE, but, as always, out of death comes rebirth and with it a special period for DEATH IN JUNE and Douglas P.

Patrick went on to form the group SIXTH COMM, so named after the sixth commandment - Thou shalt not kill. In 1986/87 he met Martin Parker who then formed the label EYAS MEDIA to release works from SIXTH COMM. Patrick set up the label KENAZ late '87, selling at first DIJ and other SIXTH COMM merchandise. KENAZ-(or CENAZ) is a rune which has always been regarded as a symbol of knowledge, consciousness and intellect. Quite fitting really.

Because the "Nada!" period had been fantastically creative and interesting for all concerned, Douglas P. and Patrick had parted company on good terms and according to the KUNST #3 fanzine, Douglas P. felt a collaboration between them was possible. That was until the release of the live DEATH IN JUNE "Oh How We Laughed" LP on EYAS MEDIA and the re-release of the "Born Again" 12" as a picture disc on KENAZ. Douglas P. claims he was never asked/informed about these releases and that they constituted an act he could never forgive Patrick for. Douglas P. continued in KUNST #3:- "In effect, he used the name DEATH IN JUNE (who he is voluntarily no longer a member of) to promote his label and make money. I wasn't told about these releases until they were produced. And it wasn't Patrick who let me know. Now, Patrick no longer exists for me and I don't think I'm the only one to fight this form of ambitiousness." Very harsh words indeed. In another interview Douglas P. stated he never received a penny from these releases, but his overriding concern seems that it could have all been done with a bit more respect, adding that he should have at least been asked about them. Martin Parker, for his part, claims that the "Oh, How We Laughed" recordings were offered to NER but they refused to release it. Somewhat ironically, Patrick also never received any

payment for the first editions of these records as their distributor 'Red Rhino' went into liquidation, meaning that all stock and new releases for the next 1½ years went to EYAS MEDIA to repay debts.

Anyway, the re-release of "Born Again" in early 1988 as a picture disc features a striking photo of Patrick and one Freya Asywnn on the A-side in folk costume, with the lyrics on the flip. Freya Asywnn is the only known female Rune 'Master' of native Nordic Origin and is considered by the British occult world to be an expert on the runic mysteries. Her classic book on the Northern mysteries, "Leaves of Yggdrasil", explains in depth The Runes as well as Northern Mythology. Besides working with SIXTH COMM, she has also collaborated with CURRENT 93, as well as providing a home for Tibet and Douglas P. at one time and then Patrick after them, to be followed by Ian READ. There are two 'different' pressings of this pic disc. The first pressing has a silver border, while the second pressing, limited to 970 copies, has a bronze border.

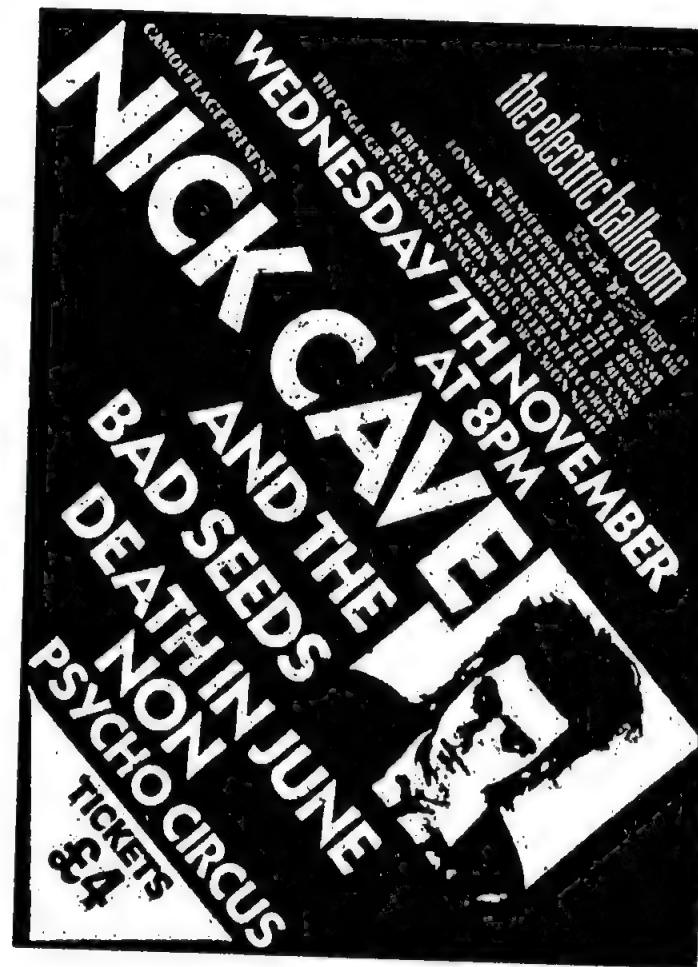
"Oh How We Laughed" is a so-so live recording, dating from May 1982 at Kings College, London and includes everything from DEATH IN JUNE's first three releases. It even boasts one new track uninspiringly titled 'How We Laughed' - a short electronic ambient sounding piece laced with laughter. As the back sleeve notes state, was this laughter directed at those who fail to see in DEATH IN JUNE themselves? For as these notes continue, "Those who know not their own self know nothing at all." Also in these back sleeve notes is the statement:- "So this guitar kills fascists? Does it really you braindead bastard." Woody GUTHRIE, the famous American folk singer (who was a major influence on the young Bob Dylan) had an inscription on his banjo which read "This machine kills fascists" (a photograph of this exists as proof). I can only assume Patrick had this in mind when he put his equally puerile statement on the back sleeve. Or is it just coincidence yet again? Or did the NME reviewer have this in mind for the DIJ review of 29/8/84? Then Patrick's statement would have been in reaction to that review.

"Oh How We Laughed" has been through countless re-issues, count them. The nicest one is the second edition in blue wax, limited to 650 copies. The CD of this recording is a bit better in sound quality and thus preferable if you do want to pick this up.

Over the years SIXTH COMM have recorded many, if not all, of the tracks Patrick wrote and recorded for DEATH IN JUNE. On the "A Nothing Life" cassette album, the first release on EYAS MEDIA, were previously unreleased versions of 'State Laughter', 'Foretold' and 'Born Again' recorded between

'84/'85 and also a variation of 'Last Farewell' recorded 1986/7. While a new version of 'Doubt To Nothing', now called 'Doubt To Death', appeared on the mini-LP "Asylum". Yet another version of 'The Calling' appeared on the "Paradise/Calling" 12" picture disc. Don't you get the feeling he was running out of ideas? Douglas P. said of SIXTH COMM in K.O.F.: - I've always been disappointed because I know that Patrick is one of the most talented composers. I think that SIXTH COMM hasn't realised its real treasures. I await more from Patrick, because I know him."

Patrick released through CENAZ mail order live cassettes of DIJ gigs and a DIJ 'ARCHIVE' cassette which is of relevance and significance. Featuring 16 tracks in all, the A-side started with a track called 'Speeches' recorded in 1980 by a pre DEATH IN JUNE band of Patrick, Tony and Richard Butler. More than likely it was recorded under RUNNERS FROM '84 during its death throes. And it doesn't sound too dissimilar really to the first three DEATH IN JUNE releases. The rest of Side A is made up of studio recordings/demos recorded by DIJ in 1981. None of these versions are radically different to their counterpart versions that wound up on vinyl. Though 'Heaven Street' is called 'Himmel Strasse' and 'Till The Living Flesh Is Burned' is 'Knives'. I guess these were titles Patrick preferred and that of 'Knives' turned up on the "Oh How We Laughed" LP. The B-side, recorded in 1983, sees a DEATH IN JUNE line-up of Tony, Patrick and Richard Butler and strangely no Douglas P, setting down the rudiments of tracks for the "Nada!" period. Included are two unreleased tracks, both untitled, one of which is an instrumental and the other has undistinguishable vocals. These two tracks see the bass and keyboards combining and working well together, and can probably be viewed as the 'musical missing link' from "The Guilty Have No Pride" to "Nada!". A strange track of military music called 'Pleasant Intermission' appears between the versions of 'The Torture Garden' and 'The Calling'. Quite what it's doing here I don't know, unless its purpose is literally taken from its title or an expression of DEATH IN JUNE's interest in military music. Despite poor sound quality in places, this cassette demands a listen.



Douglas P. was due to perform with Boyd Rice/NON at this concert at The Electric Ballroom, but Boyd was refused entry to this country at customs! So, Destiny, or at least British Customs, prevented an earlier rendezvous between them. They would keep missing each other until it was 'Time to Meet'!

CHAPTER THREE

OUT OF DESPAIR, BEAUTY

Douglas P's 'solo' work started with the release of the "Come Before Christ And Murder Love" 7"/12" in December '85. It was this two track 12" and the LP those two tracks later appeared on, "The World That Summer", that changed everything about DEATH IN JUNE for me. Both releases are nothing short of masterpieces. Gone totally was that electronic dance feel that typified much of the "Nada!" period. Indulge instead in the pounding drums, the mournful keyboards and vocals, the extensive use of the acoustic guitar, often sounding out of tune, and the trumpets, that all blend together to give a very original sound, one that I'm sure will surprise many. So throw away your mental image of what you believe DIJ sound like, cast off the shackles of the term 'industrial music' DIJ are often bracketed with, and throw away your prejudice. Open your heart to their world and their sadness. Can this world really be that sad?

The "Come Before Christ And Murder Love" 12", with a black/lilac cover, is backed by 'Torture By Roses', while the 7" format, with its black/white cover, has 'AML' (And Murder Love). The 12" format was available in two different sleeves and yet, in all my years of record collecting, I've only ever seen the one sleeve, the same sleeve I have, that of the embossed 'whip-hand' motif above an inverted OTHILA (ODAL) rune. The other sleeve has a silver embossed Death's head in place of the 'whip-hand' motif and I'm finally convinced of its existence after Andreas sent me a photograph of it.

The meaning of the OTHILA rune, on a material level, implies the inheritance of lands and the rights to their possession. The mystery of 'blood and soil' is also part of this runic complex. Unfortunately this mystery, like the Runes, was misrepresented and misused in Nazi Germany which had little knowledge of its real meaning. FREYA ASWYNN in her "Leaves of Yggdrasil" said about this mystery:- "For the Anglo-Saxons, as far as other nations in earlier times, the consecration of the soil by shedding blood in battle to conquer that territory ensured their willingness to defend it against subsequent would-be invaders." The OTHILA rune also represents nobility, folksoul and the virtue of loyalty towards one's family, village and one's country. Loyalty is one of the traditional values in the social structure of the Northern nations. OTHILA is a powerful symbol to bind people together in a common aim and gives access to the group-soul of the Northern European people. However, this rune is inverted thus reversing its meaning, i.e. lack of 'blood and soil', lack of folk soul, lack of loyalty, etc... Has Douglas P. presented us with this symbol of the inverted OTHILA rune as a representation of these lacking elements in either

Europe or in general? In STATOR and T.M.F.H. # 1 Douglas P. explains that the inverted Odal rune signifies for him a futile "relationship", a message not received and wasted. Which in turn poses the question, what is this message? Are any of these lacking elements part of this message? Or is there no connection whatsoever? However, a word of warning is given by Douglas about this rune in T.M.F.H. # 1:- "It can also cause several problems! It's dangerous." (The books I have on the Runes strangely give no adverse effects with its use, I'm confused.)

Again, this record carried an out of sequence catalogue number, this time being 73. Paragraph 73 of CROWLEY's "Book of Lies" is about the dogma of death as the highest form of initiation and the rewards of that initiation with death. The paragraph is complicated, yet is it tied in somehow with the concept of DEATH IN JUNE at that time or the actual songs presented on this record? Or could the number 73 actually be 7 plus 3 to give ten and a whole new meaning? Or even 7 subtract 3 to give 4 and another whole new meaning? Perhaps all three together?

Six months or so after "Come Before Christ And Murder Love" came the "The World That Summer" double LP and where do I begin with it? The title of this double LP was inspired by the film of the same name, but Douglas P. was also writing it in the summer of 1985 and so it seemed the perfect title. Douglas P. then found out that the film was based on a book of the same name by ROBERT MULLER (on ACE books). Having now had the chance to read this novel (thanks to Jeremy) I can honestly say it is not a literary great. Douglas P's interest in it comes from shared attitudes regarding life and probably from the period it evokes. It reproduces in some detail a picture of Nazi Germany during the Berlin Olympics through the eyes of a Jewish family and in particular through those of their son, Hannes. At his mother's suggestion he had joined the JUNGVOLK (Young People), a movement which prepared all recruited children for entry into the Hitler Jugend. The book deals with the dilemma the son now found himself in. He didn't belong with his sister and her communist boyfriend, he didn't belong with his mother and his father to whom he was just a growing problem, he didn't belong with his friend Rolf in the Jungvolk and with Fähnleinführer Hinrichs who awarded the knife which meant security, he didn't belong with the school and he didn't belong with the Jewish people. The scene in which he visits the Jewish school again is perhaps the most powerful. After starting a conversation with a Jewish pupil, he asks him what he thinks of him transferring there. The Jewish pupil, who had learnt in their conversation that Hannes wasn't circumcised nor followed Jewish religious practices, replied that it wouldn't be suitable. Throughout the book he becomes nullified to everyone and when, in the last pages, his Jewish grandmother hangs herself he

DEATH IN JUNE

COME BEFORE CHRIST



AND MURDER LOVE

BAD VC 73

7 and 12 inch

New European Recording

DEATH IN JÜNE



THE WORLD THAT SUMMER

NEW DOUBLE ALBUM
NER - BAD VC 9

shows no emotion. He goes for a swim, but his body starts to tremble as his mind opened to the images that he had been holding back for so long. He falls into the pool from a spring-board and starts to go under as his muscles refuse to obey. He is rescued and starts to come round and I'll finish this paragraph with the last sentence from the book:- "Then he knew for certain that he was no longer dreaming, and he started to scream again, and somebody had to put a towel over his mouth."

While this novel does go into the minutest of details about National Socialist racial theories, lyrics to songs, Party procedures, quotations from Party leaders etc...etc...(which the author does not apologise for) this novel is an indictment of Nazism. It vividly portrays the brain-washing and manipulation of Germany's youth, the constant fear of betrayal and arrest, the segregation of the Jews and the hate directed at them... etc... However the most poignant attitude is that regarding death:

"Erika had explained it all once. There wasn't a god in heaven. Nothing, she had said to him once, when he had been asking too many questions, nothing - that's what happened to you. You became what you had been before you were born. You became nothing. He could just about imagine it. A large grey cube filled with a sort of grey vapour and you crept inside it and were dead forever.

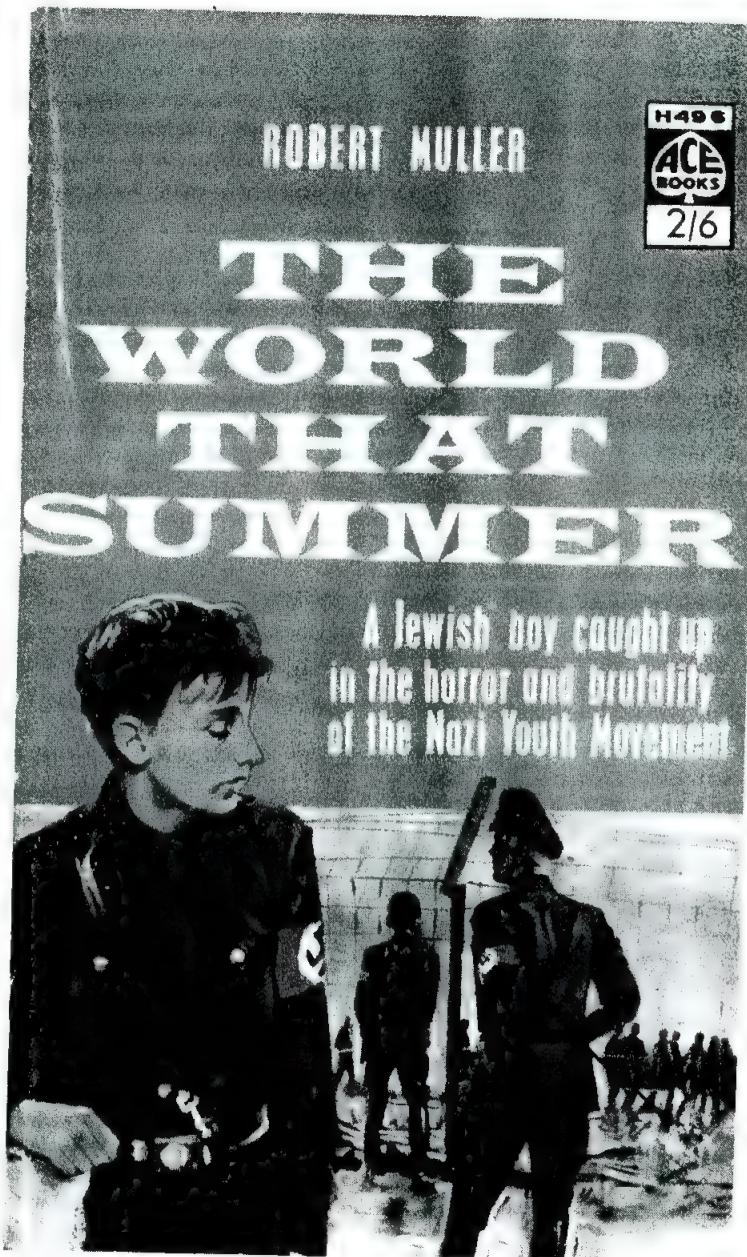
Nothing: A useful thing to remember"

Hannes, towards the end of the novel, begins to feel that this grey cube couldn't be any worse than this world he's living in. But he continues to stagger on through it completely alone, until his emotions are dead. Then and only then he realises that this isn't a dream, it's all too real. The grey cube beckoned him.

If you ever get the opportunity to read this novel, do so.

However, I understand the film is actually based upon the book, and since I've not seen the film, I can't tell you if or how the film differs. Anybody who is able to get me a copy (either to borrow or buy) please get in contact. Douglas P. was to use two segments from the film in the title track of the "Brown Book" LP. From his description of these two segments in F.I.S.T. # 5 they do not appear in the book, which is a shame as I wanted to reproduce them in detail at the appropriate juncture.

The allure and power of the dagger is also displayed throughout this novel. Doesn't Douglas P. often appear in photos dagger in hand? The dagger is a



symbol of warlike prowess and an attribute of warriors, invoking power. This alone I believed explained Douglas P's fascination with the dagger. However, that view changed when Douglas P in one French interview went out of his way to make the point that his dagger was of a SA pattern design prior to "the night of the long knives" and thus of "great historical and cultural importance". To fully understand just what Douglas P. has said, you need to know that the SA dagger was normally inscribed "Alles für Deutschland". But those who joined the SA before 31.12.31 received daggers inscribed "In herzlicher Freundschaft (In heartfelt friendship) Ernst Röhm". After Röhm's murder all were either withdrawn or had their inscriptions removed. But is that the whole of the story? Can the fetish side still be readily dismissed?

Alongside the Death's head on the front cover of this LP is the upright Algiz rune. The primary meaning of the ALGIZ rune is protection and defence, and as such it implies the idea of "shielding", like the shielding of a warrior in battle (or likewise those engaged in wars of idealism and spiritualism). Thus it represents life. Douglas P. enlarged in T.M.F.H. # 1: "But its significance is much more complex than that! It can relate to the life of people! But it will be difficult. It's not the easiest way/path to follow. But the final destination can be compensatory. It can also result in your own destruction if you can't bear the hardship."

ALGIZ is symbolic of the very real dangers inherent in the quest and of the reality of evil. Not as some illusionary Satanic bogeyman but as a product of perverted human nature. It represents 'the temptations' which could entice the seeker to wander off the path or divert his or her attention from the goal ahead. Thus the so-called LIFE rune represents a certain way of life. But what actually is this certain way of life Douglas P. tries to follow? And what awaits at the end?

Jumping ahead a bit now. When I first played "The World That Summer" I had absolutely no clue where Douglas P. had drawn inspiration from, besides the obvious Runes. A small article in the magazine THE CATALOGUE June '87 on DEATH IN JUNE was a lifeboat to my rescue when I first started to research my original articles. This article, written by someone calling himself JRP, who in fact helps out at NER, mentioned (or disclosed) that the voices of MISHIMA and GENET could both be heard on this LP. But who were GENET and MISHIMA? Who indeed? I had never heard of them. 5 years on, things are different now. MISHIMA in particular has had a profound effect on my thinking, my disposition and my views. Approach MISHIMA with caution if you are of a depressive temperament. A brief description of both authors will aid in our understanding of Douglas P and DEATH IN JUNE.

YUKIO MISHIMA: Real name Kimitake Hiraoka. He was born in Tokyo in 1925 into a samurai family. He became a writer of great diversity, much of which is still in print. He always firmly upheld the traditions of Japan's militaristic imperial past and believed that these values were being eroded by Western materialism, a theme which is reflected in his works. He raged against Japan's imitation of the West. Pre-occupations with blood, death, suicide, love and beauty and a rejection of the sterility of modern life pervade his works. The protagonists of his novels are young men obsessed with a dream that is not only unattainable but also makes impossible any sort of ordinary life and happiness. On November 25th 1970, the day he finished the mammoth "The Sea of Fertility" which I'd readily recommend to all, and after haranguing a demonstration, he committed ritual suicide by disembowelment, exemplifying the samurai stricture of death before life.

JEAN GENET: Born 1910 in Paris and died in 1986. A social outcast, tramp, pickpocket who spent much of his time in prison during his 30 years of prowling through the European underworld. These adventures formed much of his works. He turned to writing when in prison in order to affirm his solitude. He transforms erotic and often obscene subject matter (try "Our Lady of the Flowers") into a poetic vision of the universe, from his world of violence and betrayal, prison and inevitable death. His works establish the ultimate solitude of man that lies beyond the facade of social solidarity. His books are not an easy read, they are very hard going, very abstract and very painstaking. Only after three reads of "Funeral Rites" am I starting to get anything out of it. Don't give up just like that. Douglas P. commented in K.O.F. that when he reads Genet's books, it's like living in a dream. And I think that's a reasonable description of his work. Douglas P. also said in another interview that being gay himself had helped in his appreciation of Genet's books. He then went on to scold the interviewer who virtually said you had to be homosexual to like Genet's work, remarking:- "that is a statement of the most reactionary kind"! (Also no self-respecting Nazi would claim inspiration from Genet who, in "Funeral Rites", said that Hitler was castrated by a stray bullet during World War One and that he now remained a 'dry masturbator'!!! However, Genet did maintain a provocative and ambiguous sympathy with the collaborators and the Germans and refused to join in the general happiness of the resistance when liberation came.)

Douglas P. had been introduced to the work of both GENET and MISHIMA in 1980 but because he felt the medium of novels was just not 'instant' enough for him, he only took a cursory interest in them. It wasn't until the beginning of 1985 when Douglas P. properly read their works cover to cover that he realised they were 'perfect' for him. In THE FIFTH PATH Douglas P. said: "I knew I

had to wait until then for me to truly appreciate these books and for them to be of some help to me. Everything always happens when it is supposed to." This shows firstly that Douglas P. has a strong sense of Destiny and secondly it prompts the question what help were they to Douglas P? That answer turned up in T.M.F.H. # 1 when Douglas P. stated that the writing of these two authors had helped him through two distressing periods in his life. Douglas P. has not expanded on these two periods anywhere, but then again why should he, they're just way too personal. Do you yourself open up your innermost feelings to people you don't know?

Douglas P. has often repeated that the best two books he has ever read are "Funeral Rites" by GENET and "The Decay of the Angel" by MISHIMA. He's not often explained why, other than "They had an effect on me". The exception came in T.M.F.H.# 1 where he explained:- "The beauty of their love and their love had astounded me.... unlike most humans, they've never let me down! No image of theirs was attached, they were what they wrote. They were pure!!!" This theme of attaining purity was soon to follow.

Now back to "The World That Summer". The cover of this LP is embossed with roses (although later pressings aren't due to the closure of the factory in France which used to print them) and this obsession with the rose has now become a regular theme throughout the work of DEATH IN JUNE as much as it was throughout that of GENET. GENET said of roses in "Miracle of the Rose":- "For he was funeral, despite his grace, funeral as are roses, which symbolise love and death" and "that the rose means love, friendship, death ... and silence!" The rose is therefore a perfect symbol of many themes central to DIJ and this obsession is no more beautifully portrayed than in the photos of Douglas P. and Tibet cradling roses from a photo session dated around November 1988.

The rose is also regarded as something of real beauty, and thus the beauty and power of nature. To quote from GENET again:- "The sight was so beautiful that if anyone had tried to photograph them, the plate would have registered only a rose." MISHIMA was likewise obsessed with and haunted by beauty, perhaps more so than GENET. MISHIMA made his feelings on beauty readily known in literally hundreds of quotes like:- "My concern, what confronted me with my real problem, was beauty alone ... When people concentrate on the idea of beauty, they are without realising it, confronted with the darkest thoughts that exist in this world." Beauty can thus be seen as a means of making people powerless to act, helpless and as something which 'blocks our lives and poisons our existences'. MISHIMA's view on beauty can be condensed for me to this one brief and emphatic quote:- "You must never forget for a moment that pure

beauty is the enemy of the human race." This could possibly explain in part the title of a track on this LP, 'Torture By Roses'.

On this LP Douglas P. was joined by Tibet under the pseudonym CHRIST 777 - 777 is the title of Crowley's kabalistic masterpiece - and by Andrea James of the group SOMEWHERE IN EUROPE. Douglas P. throughout his solo work, resolved himself to deal solely with other so-called leaders and explained why in COMPULSION # 1:- "They have a very clear vision as regards what they are about. That is good. They are strong individuals. And that's also very good. They do it for LOVE. And that is EVERYTHING." Douglas P. took the same line in THE FEVERISH:- "Too many people rely upon others to carry them - to accept their responsibilities for them. That is one of the reasons why I now work alone in DIJ. If I need help I work with other leaders. There is no room for passengers. Everyone must speak for themselves. The time for excuses is at an end." Douglas P. also invites other people to do some things on a record because he knows that they can do something in a certain way and give him exactly what he's after. The part is meant for them. He gets the likes of Tibet and Andrea (and later Rose McDowall and Boyd Rice) to do some of the vocals because he feels that they can sing them in a way that he finds appropriate and interesting. Douglas P. added:- "If I did everything myself I would probably be pretty bored by the final product. There would be no surprises for me. No detachment. Or, at least, not enough."

Andrea James and David Tiffen (the other member of SIE) had first met Douglas P. at ROUGH TRADE RECORDS when RT was distributing the cassettes of a group Andrea had formed called BASIC ESSENTIALS. Later, when Stewart Home, a friend of theirs, wrote an article on DEATH IN JUNE for their fanzine/magazine CERTAIN GESTURES, Andrea and David contacted Douglas P. to ask him if they could take some photographs to accompany the article. Douglas P. liked the photos and used several of them as publicity pictures. Douglas P. then began inviting them to DIJ gigs and their friendship grew from there. Andrea contributed bass and backing vocals to many of the tracks on "The World That Summer" and because they get on very well together, Douglas P. in return has contributed over the years to three out of the four SIE cassettes and both SIE CDs.

SIDE I opens with the track 'Blood Of Winter' which had been part of DEATH IN JUNE's live set the previous summer, though the music had been radically re-worked here. 'Blood Of Winter', a title I've never fully comprehended, finds Douglas P. in the very depths of despair:-

*"In the blood of winter
You may crush my soul
For we can fall no further
The world is hell
We were born to suffer
And glory in our pain"*

The next two lines:-

*"Each dream has jaws to crush us
Again and again"*

possibly express one of the many reasons contributing to Douglas P's great despair. Or is it more a general observation on the potential of dreams, when not consummated, to literally crush the spirit and will? Does any dream ever come true?

The next few lines are much more intricate and involved:-

*"Embrace his blood
The death's head
When love lies torn and raped
Submissive and rejected
Burn the hand of fate"*

To start with, can these lyrics be considered as a fair reflection of the attitude of DEATH IN JUNE towards the idea of love, or rather the rejection of the idea of love? Or are these lyrics literally saying that whenever love becomes submissive and rejected then this is the right time to turn and 'embrace his blood, the death's head'? Does this suggestion of turning to the death's head thus represent a 'message' to the individual (assuming the lyrics and their meaning do only go out on a personal level)? And in this course of action does the individual find hope, find a new purpose in life and start a new way of life? The last line "Burn the hand of fate" again demonstrates Douglas P's strong sense of destiny, a destiny, judging by this line, he wishes to break free from. Assuming of course that this line doesn't form part of this 'message' of salvation to the individual? But can we assume anything about DEATH IN JUNE though?

Love is often seen as a great illusion, a danger and a source of unhappiness. Is that because of the grief and despair it causes, the helplessness it creates and

this togetherness it pertains to build? MISHIMA was as full of revulsion whenever he wrote about love as he did about beauty:- "I cannot understand why you, who can sometimes feel the deep pleasure of human existence, find it necessary to utter such drivel about love and soul." Is there a moral in MISHIMA's "The Spring Snow" where a man of reason and order survives, while a man who has fallen in love and goes in search of it, dies? GENET also said in "Funeral Rites":- "The fact that his love had been revealed to him at the moment of its greatest danger imparted such great strength that Riton felt he was brawny enough to crush dragons. The peril lay not in death but in love." It would seem DEATH IN JUNE do hold a similar attitude to love. Why else would love be described as "submissive and rejected" in these lyrics and why else would this statement "Love is now empty and incomplete!" appear scratched in the run off grooves to sides 3 and 4? I'm convinced this attitude to Love in part explains away the title of the track "Come Before Christ And Murder Love". Douglas P. described 1980 in THE FEVERISH as a year of true discovery. Besides being introduced to the work of both GENET and MISHIMA, he was introduced to 'real love'. What is this definition of 'real love'? Is it to be found in the above paragraph or was it to come? My view is that it was to come.

The next track up, 'Hidden Among The Leaves', a beautiful electronic based number, has vocals spoken in Japanese, a clue if ever there was one of what/ whom had inspired this track!! Are the English lyrics reproduced for this track those which are actually spoken in Japanese? Prior to the sound of the unsheathing and clash of samurai swords, the voice of MISHIMA can be made out, yet more clues! This track must have been inspired by the 'HAGAKURE' which literally translates as 'Hidden among the leaves'. The 'HAGAKURE' are the guidelines to the behaviour and ethics of the samurai. But ultimately, for many, it's a book about death, advocating death by the sword or disembowelment. MISHIMA promoted this 'kind' of death through his short story 'Patriotism', which contains a graphic description of an officer's suicide by sword and then his wife's by dagger, and through "Runaway Horses", which was one book in the massive "The Sea of Fertility". In this book a plot is hatched by a group of young, patriotic boys to kill the ministers of a sick, corrupt Japanese government to bring about a new spirit in the hearts of her loyal subjects. Swords were intended to be used and the group had resolved themselves to suicide by dagger no matter what the outcome of the plot.

One of MISHIMA's many self images was that of a modern day samurai and it's evident from such work that it was essential for him to die while still in his prime and that his death be worthy of 'Hagakure'. "The Way of the Samurai", written by MISHIMA, gives his own interpretations of 'Hagakure', stating:- "In modern society the meaning of death is constantly being forgotten. No, it is

not forgotten, rather the subject is avoided. The death of a man is now nothing more than an individual dying grandly in a hard hospital bed...." And "we simply do not like to speak about death. We do not like to extract from death its beneficial elements ..." I'm as confident as I can be about anything to do with DEATH IN JUNE that the first two powerful lines of the lyrics: "Honour the Blade!" and "A Final Pilgrimage to Life" deal directly with this particular side of the 'Hagakure'.

'Hagakure' was the code by which MISHIMA lived and created his fiction and by which he died, and "The Way of the Samurai" became a best seller after his suicide as many turned to the 'Hagakure' to help them understand his final drama. In the 'Hagakure' the emphasis is always on the individual, whose ultimate goal is self-cultivation rather than contribution to society. Does that sound familiar? The 'Hagakure', which served as MISHIMA's guiding principle, also supported firmly this loneliness of his and dealt with the impossibility of spiritual or emotional communication between people. This individual isolation associated with MISHIMA's later work, including "The Way of the Samurai", is expressed in the line:- "Friends are few, indeed." Moreover, I'm confident that this line could equally be an announcement by Douglas P. himself of now finding himself in a similar situation.

Douglas P. was to annotate the "Lesson 1:Misanthropy" LP released later that year with 'Our future lies hidden among the leaves'. Thus, is the 'Hagakure' part of this message not received, this new meaning, this new way? Then, if that is the case, that would in my estimation make the line "The Truth to be" literally a description of and a prophecy about the 'Hagakure'. The following line is to be found in "The Way of the Samurai":- "We must resurrect a faith in purity and its glorification." This MISHIMA proposed to do with the help of the 'Hagakure' and is this what Douglas P. is now trying to do with DEATH IN JUNE?

The next track, 'Torture By Roses', given what I've already said about its title, in fact comes from the book of the same name. A book of photographs of MISHIMA taken by EIKOH HOSOE.

The last four lines printed for this track:-

"Your image is burnt,
You are dead
You are nothing
Yes, I love you."

aren't actually sung in English, but in French after the second and fourth verses respectively. Are they an expression of DEATH IN JUNE's 'love' for MISHIMA? (Though, with this verse sung in French, you'd tend to be drawn into saying that it should be GENET instead.) Elsewhere in the lyrics is it MISHIMA who is described as "a germ in foreign blood" and "My comrade in tragedy"? Is his suicide seen as a "glimmer of the past, power and misery"?

Utter misery is conveyed in this verse:-

*"Sorrow, the empty well?
Hollow and useless
Consume to the inside
Something I will not hide"*

But what has caused it? MISHIMA's suicide? MISHIMA's despair? The death of a close friend? The death of a lover? The prospect of death? Isolation? This futile existence? On and on ...

The despondency of the way things are and the hopelessness of things getting better are declared in:-

*"This is the best
It will ever be
Think of the things
That will never be"*

What 'things' will never be? Happiness? Spiritual awareness? The 'Hagakure'? The Runes? Northern Religion and Mythology? Friends? Love? The realisation of dreams?... On and on ... While it's a question I've tried to reply to in Douglas P's place, I'm sure it's a question that was meant to be answered by one and all personally. Go ahead and ask yourself that question. Has the sadness and despair set in yet?

And then to the anthem, 'Come Before Christ And Murder Love', of which the music and some of the words were written way back in 1975! It is the perfect combination of acoustic guitar, keyboards, pounding drums and trumpets all fitting together flawlessly like the pieces of a jigsaw puzzle. It is beautiful and is sadness incarnate. The lyrics and their delivery complement the music well, but again they are very ambiguous. Christianity is seen as a religion of love and it's said that the very nature of God is love and that the supreme aim of man should be to love God with all his being. Put this point with what I previously said about love and this should go some way to help explain the title of this

Death In June

track. Now, when you bear in mind that title, wouldn't you agree with me that the following two lines would then be specifically levelled at Christianity?:-

*"To find your god is hollow
Brings death to all reason"*

But these lines don't actually substantiate that, do they? So could they apply to every religion that worships a god and 'brings death to all reason'? Man has become a prisoner of his priest and his church through which alone he can find absolution, salvation and 'life after death'. But only at the cost of his love to his God. Man is a voluntary slave in a servile world. The second line condemns Christianity (for argument's sake) of bringing a reason to death. There is no reason to death. Why do we have to die?

Is this criticism of Christianity (and all organised religions) continued in these lines?:-

*"From the steeples and spires
Hang each tear from a rope"*

In a 1988 DJJ newsletter Douglas P. said: "I (we) are becoming one with too many negatives." Are some of these 'negatives' expressed in the following lyrics?:-

*"Drown me with your sorrow
Taint me with your treason"*

and

*"Curse me with obsessiveness
Futility and scorn"*

What period in time do these following lyrics refer to?:-

*"Moved to speak?
You made your choice
We had our chance
And lost our voice."*

Is it pre-Christian Europe when pagan beliefs ruled, 'their chance'?

Misery and Purity

Another line of interest in this track is:- "Wolf Grey Adonis". Adonis in Greek mythology was the son of MYRRHA and was surpassingly beautiful in youth. Following a dispute between two goddesses over him, ZEUS decided that Adonis should live a third part of the year by himself and a third each with the two goddesses. Every year Adonis was killed by a wild boar while on a hunting expedition and so descended to the Underworld. In Phonencia Adonis was worshipped as the died and reborn corn god with his yearly death and return to life mirroring that of the seasonal death and revival of nature. The fact that Adonis can be identified as a corn god I felt to be the link here. Well, didn't Douglas P. call the first ever DJJ CD "The Corn Years"?

However, Adonis means 'lord' and there is strong evidence that the early Christians 'employed' many of the attributes of the Myth of Adonis in the story of their own bleeding God, Christ. Thus does Douglas P. use the word Adonis to infer Christ? If so, I still don't understand the attached part of "Wolf Grey". Is this line another great piece of soul-searching prose with no 'real' meaning? Or had Douglas P. been so moved by a statue of Adonis somewhere on his travels that he just had to put down this experience in his lyrics? Or more simply, did Douglas P. just literally like the word Adonis?

'Love Murder', the last track on side one, whose title is a very clever twist on the title of the previous track, is again much more electronics based and is overlaid with high-pitched vocals. Listen out for the almost exact sound of a church organ in one place which adds a great touch. If we take the title of this track at face value it is self-explanatory and various references to the 'pleasurable dreams of bloodshed' appear in the work of both MISHIMA and GENET which would corroborate this supposition. GENET from "Funeral Rites":- "The declaration of war thrilled me. My hour had struck. I could kill a man without danger ..." That danger being a prison sentence! And: "How many deaths I have desired! I keep within me a charnel house for which poetry may be responsible." However, the lyrics don't seem to bear out this supposition outwardly. Though these lines:-

*"Please give your life
To me
I'd take your life
from you"*

could quite easily read as an expression of this theme of murder. GENET expanded on murder in "Miracle of the Rose":- "The reason is that blood purifies, that it raises the one who sheds it to unwanted heights. By virtue of his murders Harcamore had attained a kind of purity." Is that why DEATH IN

JUNE 'love murder'? If so, who would they love to murder? And to add weight to my supposition, I now bring in a line from the track 'Rocking Horse Night':- "You and I invoke culling". (To be honest, I don't care if my supposition proves to be wrong. I liked that last quote from GENET so much that I had to just work it in somewhere!!) Would you then be surprised that it's just as easy to come across a line that seems to contravene my supposition as it is to find one to support it? Such is the paradox of DEATH IN JUNE (and don't you get sick of it after a while, though I guess Douglas P. is right when he remarked in ZILLO that as soon as they can put you in a pigeonhole then most of the time that's the end of you). That line is:- "How can such beauty be torn by flesh?", the most beautiful and thought-provoking lyrics of this track. I repeat this line again and again in my mind, and each time it develops a new idea and with it another problem of explanation. What or whom is described as having such beauty? The rose? Love? A lover? A person? Life? A work of art? A country? Each would seem applicable in its own right, but at the end of the day it all boils down to individual interpretation, much like GENET's novels because we don't really know what they mean. I've made my choice here and I'm not changing it unless I read something by Douglas P. to the contrary.

The subtle and clever substitution of several words in the above lines gave us another verse:-

*"Please give your love
to me
I'd give my life
for you"*

and with these changes, came a whole new meaning. A meaning with the theme of 'Love is the only thing worth living and dying for.' Don't you agree?

Does the fact that the white rose is the 'flower of light', symbolising innocence, virginity and spiritual unfolding have any bearing at all on the line:- "White roses cover your head, hands and heart"? (I'm probably going to stand myself up for ridicule now, but I always felt that line was about a funeral service, with the custom of laying white roses over the body.)

The second side starts with the screeching of rockets being fired and while musically similar to the first, many of the lyrics on this side were either co-written or written by Tibet alone for DEATH IN JUNE. Included in the lyrics to 'Rule Again', the first track on this side, is one of the most famous sayings by CROWLEY :- "Love is the law, love under will" (AL.I.57). While this must at least show a passing interest in CROWLEY at the time the track was written,

I feel this saying was used more to imply one of the major themes of CROWLEY's "The book of the law". This was to do with the overthrow of all slave religions, Buddhism, Islam and Christianity. There is no god but man CROWLEY vehemently proclaimed in AL.I.3:- "Every man and woman is a star." This idea that one is the centre of the universe is also a constant feature of GENET's best writing. From "Funeral Rites":- "I was sure that I was god. I was God." Scratched into the end grooves of Side One is the statement "One is the number ..." which I associate with this stance of oneness, individualism.

The lines:- "The Abbey shattered by cloistered boots" I feel is a much more specific reference to CROWLEY and the closure of his Abbey of Thelema at Cefalu after being expelled by Mussolini and his fascist government. Though it must be said, I'm still unsure about the use of the word "cloistered". Is it again just by sheer coincidence that a title of "The Master" appears several times in this track and that CROWLEY also regarded himself as a 'Master of the temple'? What is more interesting (and supportive of "The Master" being CROWLEY) is that while "the heart of the master" (the teachings of Crowley?) in one verse "guides me", it "chains me" and "scars me" in others. Is it not inconceivable that these lines are an indication of Tibet's interest in CROWLEY and the reasons why that interest had waned?

In the second verse, Tibet, who wrote most of the lyrics to this track, draws in strands from the BIBLE. "The mark of Cain" and "Fallen angel" both come from the BIBLE. Cain, the eldest son of Adam and Eve, killed his brother in jealousy when his offering to God was rejected, whilst his brother's was accepted. God punished him by sending him to become a 'fugitive and wanderer on the earth' and to protect him from being slain himself God set a 'mark' for him. The nature of the mark is unknown. Cain was condemned to life on earth. Now, do you think there is any particular reason behind why Tibet made use of this idiom? Was it just that he liked the poetry of it? The 'sound' of it? Or did Tibet see within it an aspect that he felt would befit the image of DEATH IN JUNE?

'Fallen angel' could represent either Lucifer or one of the defeated/half hearted angels expelled from heaven along with him. The Satan of theology made his debut as the First of all the Angels. It's more or less agreed by theologians that Lucifer, as he was named, belonged to that privileged first hierarchy, yet this honour was not enough for he conspired against God, refusing to bow to his new creation, Adam, and led a revolt of the angels in an attempt to attain the mastery of heaven. The revolt failed and the defeated angels were flung willy-nilly out of heaven. There were also certain half-hearted angels who had waited in the wings intending to throw in their lot with the winning side. As doubters,

there was no room for them in Heaven and they suffered this fall from grace with the defeated. The role of the fallen angels was clearly laid down, it was to test the faith of mankind to see who would win their souls. Yet, quite what "Fallen angel Fall for me" actually means/represents, I can't say with any degree of certainty. In pure speculation mode again, is it something along these lines? Was Tibet at that time so totally 'pissed off' with being labelled as some kind of satanist/devil worshipper that he wanted to make a declaration to the contrary and that those two lines is it? Or more simply, was Tibet saying, I have no interest in Satan and that side of things?

The lines:

*"I have seen
On that far hill
Churches locked in war"*

and the two variants from it, I've always viewed as an anti-religious statement. Consider all the wars religion has caused in the past and in the present world. However, that may just be my punk roots blindly coming through. While I know the lines "I have seen on that far hill" are a reference to NIETZSCHE, that doesn't alter the way the lyrics read of seeing churches locked in war and that's all they say. It could be a statement of fact from Tibet on what he sees in the world. He could even be lamenting over this situation.

Blood is invoked twice in these most important of lines:

*"Books of pleasure
Books of blood
The blood of martyrs
Rule again"*

Blood has many powerful connotations and this might be one of the many reasons why Douglas P. (and Tibet on occasion) finds it very appropriate to invoke it. Blood has long been associated with LIFE, the SOUL, STRENGTH, and at the same time it can be equated to DEATH. It's the vehicle that carries the vital energy of the universe through the body and we should not forget about the genetic information it holds and can pass on. Blood has many powerful sexual connotations. According to medieval tradition, blood was the symbol of honour and fidelity, and its value is found constantly throughout all the orders of chivalry. It was shed blood that united the knights with each other. Likewise, the mystery of blood and soil can't be disregarded in any discussion on the subject of blood. "The mutual interdependence of the land with the people who worked it, and who were thus prepared to die on it and for it in defence of their

community or tribe, was the means by which the land was secured for future generations. This is how villages, communities and even nations are gradually built up." (Taken from "Leaves of Yggdrasil" by F. ASWYNN). Thus blood is important throughout history in terms of where and why it has been shed.

Is this mystery of blood and soil linked to the line "The blood of martyrs"? Or is the shedding of blood more generally linked to that line? Are DEATH IN JUNE then asking us to recognise and honour (even worship) the blood sacrifices made by martyrs in our defence at one time (or various times)? Or is it much more of a personal statement expressing DIJ's recognition of and honour for the blood sacrifices made by martyrs? If that is the case, are any specific Martyrs being referred to? Or is it more open-ended, referring in general to anyone who has suffered greatly and died for a cause or belief? I don't think that seems 'right' though. Again, which specific Martyrs are being referred to? Given the interests/obsessions/influences Douglas P. has shown so far on this LP., the 'easy' and most obvious answer would be a god of the Northern tradition/Mysteries or MISHIMA, maybe both. In many ways this would suggest that MISHIMA and GENET are (or are included among) the writers of these 'books of pleasure' and 'books of blood'. But, these lyrics were written by Tibet who may not have had any of this in mind when he wrote them. He may have been drawing on his own influences/interests/obsessions. Which would take another book alone to explore! Anyhow, it's now my intention to approach the line "Blood of martyrs" from a totally different angle. Are DEATH IN JUNE telling us that the martyrs' spirit of blood/self-sacrifice is embodied within them? Likewise, is the spirit of 'books of pleasure' and 'books of blood' embodied with them? To some extent we know that last question to be true, but is that what the lyrics 'mean'? Or am I just getting hopelessly tangled up in lines of beautiful, meaningless poetry? I liken the interpretation of DIJ's lyrics to being lost in a complex maze. In the hope of finding an exit, you keep going round in circles because you believe there is an exit, yet who is to say once you're in the maze that there is an exit.

The next two tracks, 'Rocking Horse Night' and 'Break The Black Ice', Douglas P. spoke of in the MELODY MAKER article of 1987:- "This isn't meant to be a horror-film aesthetic, but some memories of childhood can be terrifying." An early life that Douglas P. in two interviews said was miserable. That may be a clue, but therein lies our first problem because the lyrics were written by Tibet. Did Tibet thus base the lyrics around his very own memories of childhood or were the lyrics written about those of Douglas P? Or is it more general? So, if 'Break The Black Ice' is indeed about childhood memories which ones are being recounted to us? The first few lines:-

*"Time for sleep
Time for prayers
Time for dusk"*

taken as a whole conjure up the scene of a child (or adult) getting ready for sleep after saying his or her prayers. Once asleep the child (or adult) starts to dream and/or have nightmares:-

*"All things pass
Death and deeds"*

Later on the lyrics continue:-

*"In this spasm
In this jerk
In this cry
A little death
For this boy
Little screams
A little blood
A tattooed rune..."*

In the same Melody Maker article Douglas P. explained:- "You can be fulfilled by destroying or being destroyed. In sex, in fulfilment, you lose everything, for a moment the individual dies. That's the 'little death' in 'Rocking Horse Night'." I'm assuming that this explanation of the 'little death' is applicable to that in 'Break The Black Ice'. Now bearing this in mind, consider all but the last line above and the two lines that preceded this excerpt:-

*"In this flesh
In this joining"*

could they be recounting a (terrifying?) memory of a child's first sexual (or homosexual?) experience? The very last line above could possibly be of great importance. Could another memory be of a tattooed rune? Douglas P. has always said he felt the runes 'were always with him'. Do you think he meant that literally? So, could the whole verse be a memory of having a rune tattooed as a child or seeing one tattooed when he was a child? Or do you think this is a case of me trying to tie-up loose ends where they don't belong?

The title of this track alone has posed for me numerous questions and doubts. Looking at it literally, in English, we do have the expressions 'black ice' - a thin transparent layer of new ice on a road or similar surface - and 'break the

ice' - to overcome initial shyness/reserve or to be the first of a group to make a start. However, if we put the two together and their explanations, it makes no sense to me whatsoever. I then thought, it's a magical term, and although I hadn't come across it myself, I felt sure that if I asked around, the answer would be forthcoming. To this day that idea has still drawn a blank. Ice denotes hardness of heart and the coldness and absence of love, yet I believe these definitions are not relevant here. Ice is often regarded as an object of beauty and black often implies the darker/negative side of something. So does 'Break The Black Ice' imply breaking free from/destroying the negative side of beauty which we discussed earlier? A bit simplistic, but still a viable proposition. Is it coincidence that the rune with the Germanic name of ISA and Anglo-Saxon name IS has the traditional meaning of ice? According to FREYA ASWYNN's "Leaves of Yggdrasil":- "ISA represents the forces used in the pursuit of materialism. It crystallises spirit into matter. It is the rune of self-preservation and self-containment, the positive aspect of which is our individualism and the ability to survive against all odds; the negative aspect is self-centredness and the 'each for his own' mentality." So could 'Break The Black Ice' refer to breaking this negative aspect of this rune - materialism which 'has stultified the evolution of our spiritual values'? A very viable proposition don't you agree? Though I've not forgotten that the title of this track could be this joining together of 'black ice' and 'break the ice' into one line of rich, beautiful, meaningless prose. Or was the title just plucked out of the air as is often the case with these things?

Like 'Break The Black Ice', is 'Rocking Horse Night' in part (?) about childhood memories? The unquieting sound of a musical box throughout this track and the title of this track points me in that direction. Though again, for the most part, the lyrics are indecipherable. The runes are mentioned outright in the lines:

*"Casting the runes
Odal, hail and thorn"*

Odal we've met before, but not the other two. Hail is the traditional meaning of the rune with the Germanic name HAGALAZ and the Anglo-Saxon name HAEGL. The Anglo-Saxon rune POEM describes hail as the "whitest of grains, it sweeps from the sky, is whirled by the wind and turns to water." A somewhat 'disfigured' version of this verse turned up on the DIJ "To Drown A Rose" press release:

*"Hail is the whitest of grains
It sweeps from the sky"*

*Is whirled by the wind
And turns to tears..."*

"In the verse, hail is seen as the agent of WYRD (the inescapable power of fate and destiny in life) to suddenly change events. On a cold day in spring a shower of hail could come out of a blue sky without warning, transforming the landscape into virgin whiteness. Likewise the fate can interfere in life to change plans, cause delays or transform events that have been proceeding slowly. For we can never hope to control our wyrd, for truly our fate is 'written in the stars'. As the verse says, hail eventually turns to water and loses its power to change and destroy. All things pass in time." (Taken from M. HOWARD's "Mysteries of the Runes".)

The power behind the wyrd flows through life like the wind just as hail is whirled by the wind. One moment it can be a mild cooling breeze and the next it can be a raging gale. It's said that in recognising the forces of destiny that shape and mould our life, the seeker can perceive the meaning behind the eternal cycle of birth, death and re-birth. And through this mystical experience he or she becomes aware of the pattern of the snowflake, the cosmic pattern behind reality, and of his or her role in the grand scheme of things. (Partially taken from the same book.) Later on we're to meet this concept of wyrd again and is this association of wyrd to hail explain why hail is invoked in these lines? We're also to meet the snowflake again later on, albeit indirectly.

No two sources on the Runes agree on an exactly similar meaning of HAGALAZ in divination, though all are in keeping with its traditional meaning. According to FREYA ASWYNN it has the meaning of the uncontrolled forces in the unconscious, usually of a disruptive nature, creating necessary change. According to M. HOWARD it has the meaning of a delay in plans, sickness, sudden changes ... FREYA ASWYNN states that this rune can be successfully employed for extremely negative (destructive) magic, while M. HOWARD says this rune brings transformation and attracts positive influences in magic. Is hail invoked for any one of these possible reasons as well? You decide.

Thorn is the Anglo-Saxon name of the rune with the traditional name of THURISAZ which is the very ancient name for Thor and also means 'giant'. The Anglo-Saxon Christians tried to eliminate knowledge of this rune by renaming it Thorn because enormous powers are contained within it. (One source considers it the most dangerous rune in the whole futhark!) The Anglo-Saxon rune poem says of Thorn: "Thorn is very sharp to everyone, bad to take hold of, severe to those who rest among them." Here the verse warns us that while the prick of one thorn may not be serious, the person who falls into a

thorn bush may be severely hurt. One source suggests that this description of a sharp and 'evil' thing to touch could equally apply to the enemies of the AESIR (a word meaning the old Norse gods of the family of which Odin was the patriarch) as to thorns. Is that why thorn is invoked?

However, the THURISAZ rune can be seen as a protective device, reflecting the manner in which the thorn protects the rose for example. In runic magic, THURISAZ can be used to ensure protection. That word protection again, is that why thorn is invoked? Conversely, the THURISAZ rune is the most powerful aid in harmful runic workings. Is that why thorn is invoked? But be warned, this rune is so double-sided that it can backfire very easily, and very quickly.

"Also, the Thorn represents the minor tests of endurance and character expected of the seeker in his or her quest for wisdom and knowledge one source suggests. For if they cannot overcome and control the petty irritations on the wheel of life, they will never be able to overcome larger challenges and reach the supreme goal of illumination." Is that why thorn is invoked? (Taken from M. HOWARD's "Mysteries of the Runes".)

This rune and thorn are symbolic of numerous other things, but those above seem most relevant. The answer to why thorn has been invoked perhaps lies in one or more of the suggestions above, but which if any is the 'correct' answer? The biggest problem is that meanings and methods of interpretation of the runes in (runic) divination and magic are largely subjective. All we can say with certitude is that the tiny thorn is a symbol of great power.

The third verse allows us to go deep into the minds of these best of friends and share the feelings and thoughts which make them tick:

"You and I
invoke culling
You and I
in soulless searching
You and I
in heartfelt hurting
You and I
At our first bleeding"

The last line for me gives rise to the idea of blood brothers and/or 'blood sacrifice' for a cause, belief which must be DEATH IN JUNE itself. 'Blood sacrifice' doesn't have to be read literally, it may have various other meanings. (See page

84). Again this line may have been dropped in because of its soul-searching properties.

Tibet's obsessions as reflected on CURRENT 93 material around this same period included childhood, children's songs and dreams. Dreams in which you fall asleep and which then become a different reality. Tibet has definitely transported and transplanted these obsessions into the sound and the lyrics of both 'Break The Black Ice' and 'Rocking Horse Night', perhaps more perceptible in the former. The first few lines to 'Rocking Horse Night' could be viewed as slipping either into dreams or nightmares. But as for the rest of the lyrics, well I just don't know.

'Blood Victory', the last track on side 2, which is again much more electronic based, is a vicious criticism of Christianity and its 'bleeding god' Jesus who is described in one line as: "Mary's pallid sow". This critique continues with such lines:-

"Jesus bids me enslave"

and

"Jesus bids me scream"

and

"Yes we spit!
On your pale history
Jesus bids us bleed"

(I'm not sure if this is relevant or not to the use of the words 'pale' and 'pallid' above, but the Northern people called Jesus "the white Christ".) The words "Blood Victory" convey for me the idea that victory will come to those who are aware of their life-force and/or their soul. The next question is victory over what or whom? The rest of humanity, the ignorant soulless masses?... (For a long time I felt blood in this instance referred to strength, but that seems a paradox as Christianity ironically proved to be 'stronger' than the old pagan ways.)

Do DEATH IN JUNE offer us an alternative to Christianity in the last line?:-

"Loki bids me gleam"

LOKI, a Northern God, seems to be very ancient, predating the AESIR and VANIR (another family of gods). It's said that he might even go back as far as the Stone Age as the original god of fire. FREYA ASWYNN said of LOKI in her "Leaves of Yggdrasil":- "Loki has been credited with much evil. However,

although he is a trickster and a catalyst, I consider his evil aspects to be a Christian development." FREYA goes on to say that LOKI was turned into something akin to the devil by the Christians. While some positive values in LOKI's character can be discerned in the Northern myths, he is invoked for trickery and destruction. (However, FREYA does not encourage the practice of invoking LOKI.) Given the context of other parts in the lyrics, is LOKI called upon here as a catalyst and as a representative of the Northern religion Gods. who will bring about the destruction of Christianity and the return of the old ways to their rightful place? Or is the line "Loki bids me gleam" not so wide ranging? Is it much more of a personal statement, saying we choose the Northern Gods and in the same breath, we reject Christianity? Or is it saying that we have an interest in LOKI himself? LOKI, in the Northern Myths, is the instigator of BALDUR's death and through this act initiates the RAGNAROK, the 'fate of the Gods' - the end of the world. Tibet, on occasion, has expressed an interest in the RAGNAROK. Coincidence again?

Side 3 consists of one track, 'Death Of A Man' which is the title of another book of photos of MISHIMA, depicting different ways of dying. A book Douglas P. described as extremely beautiful. Two days into the recording of this track GENET died. Douglas P. said of this moment in a French interview: "Until then I wasn't sure what title I was going to give this song, but this death had been a clear sign." So 'Death Of A Man' it was.

Unsurprisingly (which makes a change when you're talking about DEATH IN JUNE), this track is a strong conglomerate of influences from MISHIMA and GENET. Amid the collage of the continual reverberation of a gong, pounding drums and a loop of the clash of Samurai swords and shouts (possibly taken from the BBC documentary on MISHIMA), the voices of GENET and MISHIMA can both be heard as well as a marching song that sounds all too similar to that of MISHIMA's Shield Society. MISHIMA is speaking about 'The Hagakure' in one place, but what is GENET saying? A two to three minute long segment from what sounds like a soundtrack to a French film can be made out towards the tail end of this track. Might this be from GENET's "Chants d'amour"?

Again, the lyrics are as beautiful and ambiguous as ever. But I feel they must somehow be tied in with MISHIMA:-

"Suffocate!
In our shroud of regrets
Where wars of idealism
Are fought - and lost!"

MISHIMA was indeed an idealist who lost his war against a society that had absolutely no wish to resurrect from the past 'a faith in purity and its glorification' - spiritual salvation.

The line "Time turns voices into stone" literally describes for me, on first thought, how some people can become immortalised as statues after their death or alternately how others, when dead and buried, are nothing more than their gravestones/gravemarkers. (As an after-thought, I started to think along the lines that it described how after death and with the passage of time, the skeleton becomes petrified. But, being such a depressive thought, I didn't concentrate on it for too long!)

I can't make any comment on the other lyrics to this track.

Side 4, consisting of instrumental versions of 'Rule Again', 'Break The Black Ice' and 'Blood Victory', under the (dis)guise of 'Reprise' #1, #2 and #3, is about the only thing that detracts from this LP's excellence for me. It seems rather self-indulgent, extravagant and basically pointless. But, who am I to complain? Of far more importance is the message scratched in the run-off grooves to this side:- "For (BC), Y.M. and J.G.". Surely it doesn't take too much brain power to work out who Y.M. and J.G. are, or does it? Douglas P. was to dedicate "The Wall Of Sacrifice" LP to Butch Calderwood, a friend at that time, but was "The World That Summer" also for him?

"The World That Summer" received little press, but what little it did, was glowing, and quite rightly so.

September 1986 saw the release of the compilation LP "Lesson 1: Misanthropy" on NER which brought together all the tracks from DIJ's first 12" and 7" singles, three tracks from the "Guilty..." LP and two from "Burial". It's a godsend since the first two releases, long since deleted, now fetch horrendously high prices. Later copies of this LP have a greyish tint to the cover, whereas the first pressings are light brown. A handy lyric sheet is provided as well. This LP is annotated with the sentence "When our shadow falls in tears, we shall not fall so easily into your trap, you slithering piece of filth". Now what trap would that be? Materialism? The abyss of love? Ignorance? Conformity? The loss of their dignity? The loss of acceptance of their responsibilities in everything? The loss of their commitment? Just keep thinking!

1986 also saw Douglas P. working heavily under the umbrella of CURRENT 93. He appeared on CURRENT 93's "Happy Birthday Pigface Christus" 12", "Swastikas for Noddy" LP, "Dawn" LP and "Imperium" LP. The "Imperium" LP also marked Tony Wakeford's first appearance in the CURRENT 93 line-up and supposedly his return to the "music scene" since his departure from DIJ. Tibet, with a love for folk music, had wanted to integrate it into the music of CURRENT 93 and Douglas P. was brought in on acoustic guitar for the "Swastikas for Noddy" LP to 'let the LP be pop like', in Tibet's own words. Douglas P. has since appeared on every major CURRENT 93 project, invariably playing the acoustic guitar. Such is the great working relationship they have together.

The lines "Here open: The gates of heaven; Here open: The gates of hell" appear in the track 'Happy Birthday Pigface Christus' on the 12" of the same name. However, when this track is played live Douglas P. says "Europa" instead of "Here open" and this version of these lines was to turn up later in the DIJ track 'Europa: The Gates Of Heaven'. In point of fact, these lines come from a Japanese Buddhist story. A fierce Samurai came to see a Zen master who was sat meditating. The Samurai said to him "Oh! Priest! Tell me about Buddhism, I want to know if paradise and hell exist." The priest said to him "Look at yourself with your booming voice, your stupid weapon, you think you're strong but you're nothing." Furious, the Samurai drew his sword and the priest said to him "Europa, the gates of hell!" and the Samurai suddenly realised something and replied to him "Europa, the gates of heaven!" This story is effectively saying that at any given moment you can find one feeling or the other in your heart.

Moreover, a shortish sample of the HORST WESSEL, the war song of the Brownshirts (The SA) and the unofficial national anthem of Nazi Germany, can be heard in the track 'Or' on the "Imperium" LP. Douglas P. was to use a vocal rendition of the HORST WESSEL later on the DIJ "Brown Book" LP for completely different reasons.

1986 was a turning point in another way. Douglas P. moved in with Tibet who was then living in the cellar of a large, old Victorian house in North London. This house was in fact owned by FREYA ASWYNN! It was from there that Douglas P. began to get to really know people such as Rose McDOWALL (STRAWBERRY SWITCHBLADE, CURRENT 93) and John BALANCE (COIL, CURRENT 93), though he had already met them before at photo and studio sessions (presumably for CURRENT 93). These two individuals, among others, were to help Douglas P. out on the forthcoming DIJ projects. And they in (re)turn would ask Douglas P. for his help in their respective groups.

In T.M.F.H. (dating from 1987) Douglas P. said that he had played on the new material of STRAWBERRY SWITCHBLADE and this he confirmed in another interview (dating from 1991), also adding that these recordings hadn't been released. In that same interview (from 1991) Douglas P. remarked that four (or so) tracks he had done with COIL also hadn't been released. Has anybody got a copy of these recordings I could at least hear?

CHAPTER FOUR

PURITY, TAINTED BROWN

Believing it almost impossible to surpass "The World That Summer", DIJ outdid themselves with their next release, the "To Drown A Rose" 10" in April 1987. Collaborating with Douglas P. this time were Rose McDOWALL, John BALANCE, CHRIST 777, JAN O, and a friend of long standing Gary CAREY of the group JOY OF LIFE. GARY CAREY had met Douglas P. through Tony Wakeford and when Douglas P. learnt that Gary played in a group, he went to see them and liked what they were doing. Douglas P. offered to release a record for them on NER. This offer became the mini-LP "ENJOY". So when Douglas P. asked Gary to help him he jumped at the chance as he was doing nothing at the time. Besides Gary had always wanted to work with DIJ. JAN O was in fact the engineer/producer, but his contribution extended far beyond that this time.

This 10" consists of three tracks, the title track 'To Drown A Rose', backed by two cuts that would not feature on the coming LP, 'Europa: The Gates Of Heaven' and 'Zimmerit'. The photo on the front cover and on the record label I've only ever seen once before. This photo was taken just after the liberation of Dachau concentration camp and shows an SS guard, who had been killed by the camp's inmates, being pulled out of the canal that ran around the camp. Douglas P. said the sleeves of "To Drown A Rose" and "Brown Book" could not be more perfect. Yes, this is a great photo and does make for a great sleeve, but since I've always known what it showed, it's never really stirred any emotion within me. Douglas P. did have other motives behind using this photo other than its beautiful and emotive properties which he explained in DREAMS FROM WITHIN:- "I like very much the way the title and the image conflict. I also like the ambiguity of it. It causes concern. It provokes."

All three tracks sound in much the same vein as "The World That Summer" - sombre, haunting, sorrowful, atmospheric and yet harmonious. The lyrics reflect many of the themes already touched upon. Firstly, love:

In 'To Drown A Rose' -

"*My Hate is Love to me*"

In 'Europa: The Gates Of Heaven' -

"*Hold a Bloodied knife
To the throat of Love*"

And -

"*So laugh and hide
From White Love*"

Their hatred is Love, a hatred of the ‘mass’. Douglas P. said in THE FEVERISH: “As soon as I intermingle with the rest of ‘humanity’ by switching on TV or the radio or by stepping outside the door, I realise how ugly and dirty and useless and inane it’s all become.” A hatred of a mass, a mass with an arrogance born of ignorance, that has taken over. “There’s NO self respect anymore, there’s no wanting to do anything good” Douglas P. said in FIST #5. A mass with no self respect. MISHIMA said about hate: “Only in my hatred was something authentic. For I myself was a person who should be moved with hate!” Just as MISHIMA was moved by love and beauty, he was also moved by hate, likewise is Douglas P?

The theme of ‘murdering’ love is communicated in the first excerpt from ‘Europa: The Gates Of Heaven’. This love should not be confused with the love I spoke of in the paragraph above. But, which is the ‘real’ love?

Secondly, death (or should it come before love?):

In ‘To Drown A Rose’:

*“This sickness of Death
In your eyes - in your schemes”*

In ‘Europa: The Gates Of Heaven’:

*“Seek and Fear
This Final Tear”*

I interpret “this final tear” as death. Are DEATH IN JUNE asking us to re-evaluate our views about death in these two excerpts? If so, numerous conflicting ideas are spawned again. While I don’t see the ‘death impulse’, as found in Hagakure, being advocated, then where do DIJ stand? Are they disturbed by the lack of dignity of death nowadays? Are they disturbed by the lack of something worth dying for? Or are we being asked to confront the almost taboo subject of death in the hope that we may find a new meaning to life? Or is the first excerpt, from another angle, an expression of the total despair death creates as it eats away inside?

Now to belief:

In ‘To Drown A Rose’:

*“Decay of Belief
And the highest doubts”*
*“Dead of all Belief?
No!”*

In “Europa: The Gates Of Heaven”:

The first excerpt is more of a general statement, while the second seems to be a question Douglas P. is asking and replying to himself. This ‘decay of belief’ is



Photo used for the front cover and record label to ‘To Drown A Rose’ 10”

attested to a line in the 1988 newsletter: "Beliefs have all but disappeared and reasons are all but memories." MISHIMA said after seeing a fly land on a girl devoid of belief:- "In as much as flies like putrefaction, had she begun to putrefy? Did the girl's total absence of belief connote putrefaction?"

Then to angels:

In 'Zimmerit': *"We stroked the heads of Angels
And smiled to clip their wings"*

which really needs no explanation. Resignation is expressed in 'To Drown A Rose':

*"We spill our Blood
Too late to shout"*

But if you want to look at it from another angle, these lines might be saying the time for shouting is over, it's now the time for action and for change and this will only happen through personal sacrifice - the shedding of blood.

The line from 'Zimmerit': "And blind me with your silence", with its referral to "their" silence, I believe to be part of the masses' total apathy which Douglas P. described in the 1988 newsletter as a 'creeping cancer'. Likewise, the last two lines in 'Europa: The Gates Of Heaven':-

*"We are The Lust
That comes from Nothing"*

could also refer in part to the masses' total apathy, their nothingness. Out of which DEATH IN JUNE's 'love' might possibly come (as lust, which technically has more of a sexual drift, could be seen as another word for love with a bit of word play). Or does DEATH IN JUNE's will to carry on and survive come from this nothingness? Or are these lines saying more simply DEATH IN JUNE is the product of this nothingness? For DEATH IN JUNE is indeed the lust of many things that come from the rejection of this 'sick' society and its ways. These two lines, along with the first two from 'Europa: The Gates Of Heaven' were to form the basis of the lyrics to 'We Are The Lust' which appeared later on "Brown Book".

The very curious line in 'To Drown A Rose': "32 creases" comes from GENET's "Funeral Rites" and is about homosexuality. The specific reference from "Funeral Rites" is:- "He no longer has 32 creases...." This remark, which Erik

once heard made about a kid who was suspected by his bunkmates of giving himself to an officer." The title of 'Zimmerit' is a word I've only come across once before and it is an anti-magnetic compound that was applied to German WWII tanks to prevent magnetic charges being placed on them. If I was unaware of this fact and from where "32 creases" came from, I'm convinced it would have been entertaining to see how I would have tried to interpret them!!

The sun is spoken of for the first time in 'Zimmerit' in the lines:- "Bind me with that sun". I find it intriguing that Douglas P. has used the words 'that sun'. So do these words refer to the sun, the sunwheel, the swastika or the rune with the Anglo-Saxon name SIGIL which has the traditional meaning of the Sun? In neo-pagan religious symbolism the sun is often regarded as the male aspect of the life force. By contrast in Northern Europe mythology the sun was originally regarded as feminine and was ruled by the goddess SOL or SUNNA. The ancient Northern people, like the neo-pagan religions, also regarded the sun as a life-giving force.

The SIGIL rune according to FREYA ASWYNN's "Leaves of Yggdrasil" represents 'the higher will or intent as well as the sense of self and self-worth. It is the highest force in the self, directing the individual's evolution along a specific path..... SIGIL is associated with spiritual guidance and leadership.' The symbolism of the sun and the sea in the Angle-Saxon Rune poem about SIGIL is an example of the union of opposites - like fire and ice. It is this mysterious and mystical 'sacred marriage' of cosmic forces, balancing the opposing forces in nature, the universe and the human psyche which is the 'secret' key to attaining spiritual transformation and regeneration. Doesn't this sound promising?

If two SIGIL runes are joined together the SUNWHEEL or fylfot is obtained which is one of the world's oldest symbols of the Sun and is found in virtually every human culture. The swastika is believed to derive from either the sunwheel or the equal-armed cross of the elements and it denotes the daily movement of the sun across the sky and the annual 'wheel' or cycle of the seasons. The swastika is symbolic of creation, time, the cosmos, the life force, spirit, matter and magical energy. Doesn't this also sound promising? The answer to why Douglas P. wishes to be bound to that sun definitely lies in one or more of the meanings of the sun above, but is there any one particular meaning that precedes the others?

Yes, before you say anything, the sun is also mentioned in 'To Drown A Rose':-

"Hide from the Sun"

Life, an icy tear

But this time I feel the first line is intended to work poetically in conjunction with the second line, giving a greater emphasis to life being 'an icy tear' - which in itself conveys for me how fleeting, how painful, how fragile and how impermanent life is.

Though I suppose we would be foolish to discount the possibility that both lines work on a separate level. The first line might then represent a general statement about the 'masses' and how it hides from the many positive attributes the sun is symbolic of.

This 10" met with universal approval, whereas the next DIJ release, the LP "Brown Book" met with serious production and distribution problems. And this time it has to be said that some of it was of Douglas P's own doing. Completed by March '87, "Brown Book" didn't actually appear until September '87 and one of the reasons for this was that its pressing was rejected by two pressing plants because of DIJ's link with 'the occult'. Even though these very same plants had been pressing records by CURRENT 93 and NURSE WITH WOUND for three years!!!

Another problem came with the promotion of "Brown Book" in Germany by Rough Trade Deutschland, where it was promptly banned. At that time in Germany it was still illegal to promote and distribute Nazi songs and lurking behind the title-track of this LP was a vocal rendition of the HORST WESSEL which I think could be readily classed in this category!!! Being an integral part of this LP, Douglas P. was unrepentant over using the HORST WESSEL, explaining why in F.I.S.T.#5:- "No matter what I did I was accused of being this, that and the other, by the music press. I thought, alright, let's go all out. On that album I went for contradictions." The title of the LP, "Brown Book", was taken from the books of the same name which were published before WWII reporting the conditions in Nazi Germany and then after that war by the East German authorities listing Nazi and war criminals supposedly living in West Germany and their influence over that country.

In one of my original articles, I asked why the HORST WESSEL had been used and the only proposal I had put forward then was that it was the war song of the SA and as such Douglas P. had used it because of the SA identification. I felt that was enough. However, I had always been troubled by the shout of 'Achtung' (Warning) in the track and by the taped voices which I didn't understand, not speaking German. I then read with interest in the DIJ interview by LES JOYAUX DE LA PRINCESSE that this track can be possibly seen as a 'trap that was set

and sprung'. Even so, I wasn't much the wiser for this. Douglas P. finally expanded in F.I.S.T.#5 that the taped voices were from the film "The World that Summer" and what they were all about:- "A Brownshirt is talking about a variety of matters and taking an idiotic stand on some things that were completely anti-SA and much more SS. He accused the SS of being homosexuals which is what the SA were infamous for. That speech was juxtaposed by the half-Jewish grandmother saying that life was like jumping from one ice float to another, with each jump they get smaller and smaller. The end is inevitable."

Douglas P. continued:- "I like the idea of people falling into that trap. It's more filmic. It's the only time I've been deliberately provocative." The idea came to Douglas P. of doing this song/trap from an incident that occurred when he was living in Tuffnel Park. A man came in one evening, and was so taken in by Douglas P's knowledge that he did an impromptu version of HORST WESSEL, in German. Douglas P. called it:- "One of those mystical experiences in real life."

The speech repeated throughout the track 'Runes And Men' could also be seen as a trap. Douglas P. who has often been accused of using speeches by Adolf Hitler, has used here a speech by a relatively unknown Nazi party official. It's by the Gauleiter of Munich-Upper Bavaria, Adolf Wagner, a relation to Richard Wagner and he's talking about the 'Night of the Long Knives'. That connection again!!

It's often said that "Brown Book" is the purest realisation of DIJ and that the package in which it comes reflects as much. Douglas P. described it "as the best sleeve, so far" in THE FEVERISH. The record cover is simplicity itself, a greenish/beige colour with an embossed death's head and the words 'BROWN BOOK' in gold on the front, and just the song titles embossed in gold on the back. The inner sleeve is just 'pure' brown, as is the insert, and the photo of the so-called 'Brown Book soldier' on the insert is sepia tinted. I've not been able to positively identify this photo yet, but the uniform, the equipment and the weapons definitely pinpoint it to the German Army of WWII. I would hazard a guess that it is of a Waffen SS soldier as the camouflaged drill version of the two piece Panzer vehicle uniform, introduced in January 1944, was particular to the Waffen SS. Yet, something is not quite right about this photo. The collar patches look like they've been retouched to me. Finally, I can now positively identify the photo on the record label which is also sepia tinted. It is a detail from a photo of soldiers from the TOTENKOPF Waffen SS division celebrating Xmas 1941 in a Russian dacha. Likewise, the photo on the 'Heilige Tod' DIJ T-shirt, also sepia tinted, and in THE FEVERISH, is of three Waffen SS soldiers in Russia. They are of an unknown unit as no identifying insignia is visible.

The brown inner sleeve and insert, which do have a direct and plain relationship with the title of this LP, could also be another identification with the Brownshirts. Though the colour brown also represents spiritual death and death to the world which would also seem quite appropriate.

On "Brown Book" Douglas P. was aided by the same line-up as on "To Drown A Rose" though this time with two 'new' faces, Ian Read and Bee of the group INTO A CIRCLE, who Rose McDowall was also singing for. Bee had worked on CURRENT 93's "Happy Birthday" 12" and "Swastikas for Noddy" LP and it must have been through their mutual friend Tibet and working 'together' on these CURRENT 93 projects that Douglas P. had asked Bee to help. Ian Read, the editor of the occult magazine CHAOS INTERNATIONAL, met Tibet and Douglas P. through Freya Aswynn. (Note: The description in THE FIFTH PATH interview with FIRE AND ICE of how Ian Read first met Tibet and Douglas P. is wrong, he was not living in the same house at that time. The other part in THE FIFTH PATH about his having reservations about them after hearing descriptions of their being into Crowley is more than likely true. But they met and liked each other and they became friends.) Ian was invited to sing on the "Swastikas for Noddy" LP for CURRENT 93 and the next LP for DIJ when he was down in their room one day. He started to sing after a few beers and both Tibet and Douglas P. liked what they heard. Ian said in THE FIFTH PATH: "I sold it to them through my voice really." So, for this LP, a supergroup of leading lights in the 'industrial' world was virtually assembled. And the results were one of beauty again!!

"Brown Book" seems much more sinister and darker than "The World That Summer" which might reflect Douglas P's growing resignation and a preoccupation with death I believe he had at that time. Douglas P. said in ATTITUDE INCERTAINE #1 that he feels a real repugnance for death. (The fanzine I think came out in 1988 but most of the interview revolves around "Brown Book".) And partly because of this he started to feel very uneasy about the name DEATH IN JUNE simply because death is mentioned in it. Possibly a picture is starting to form for us of Douglas P's state of mind during the recording of this LP. This preoccupation is possibly continued in the statement scratched into the end grooves "A holy death for Douglas" and in the first track on this LP, 'Heilige Tod' (Holy Death), which is just those two words repeated by Rose McDowall and John Balance without the accompaniment (or hindrance) of musical instruments.

The predominant instrument throughout this LP is the acoustic guitar and there was a reason behind this new musical angle as Douglas P. explained in FEAR AND LOATHING #9:- "I think that way it approaches the purity of what we



Photo used for 'The Feverish' and the DIJ 'Heilige Tod' T-shirt

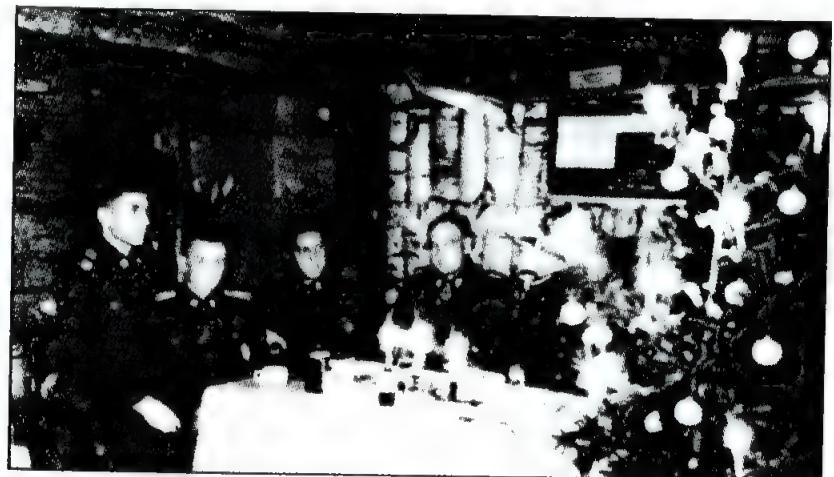


Photo used for record label to 'Brown Book' LP

want to do in a much better way." That attaining of purity is unmistakable. In a French interview, Douglas P. remarked:- "I like the sound of misery and purity." Both are to be found on "Brown Book".

Before we take a look at the lyrics, Douglas P. stated in THE FEVERISH that "Brown Book" is DEATH IN JUNE's most 'magically' influenced record and most of it was written during what Douglas P. described as one of initiation. Many of the lyrics were inspired by the outcome of these runic workings and Douglas P. added:- "In some cases they were literally shouted at me!" This runic inspiration stares us in the face in the first three lines of the track 'Hail! The White Grain' which itself was inspired by the first line of the Anglo-Saxon rune poem about hail:

*"Fear is a Token
And, in this Darkness
It never rests"*

These three lines were without a doubt inspired by the Anglo-Saxon rune poem about Tyr who in Northern mythology is the god of war, law and order and justice. Although Tyr originally held the position as Allfather in the Northern pantheon, he was later usurped by ODIN. The A.S.R.P. comments about Tyr:-

*"Tyr is a token which has
the confidence of nobles,
it is ever moving and in
the darkness of night
never rests."*

Tyr has been equated with the Roman God of war MARS although they do differ in some respects. When the red planet MARS is close to Middle Earth it is the brightest object in the sky. And as it rises and sets each night low in the sky it 'never rests'. I could go into depth about this rune but I feel it's not warranted here, as Douglas P. has changed the words to this verse around, thus changing its meaning. But what Douglas P. is trying to convey in 'his' lines still puzzles me, unless it is about the fear of death, death that is often said to stalk at night-time.

Likewise, there is another line in this track that might have been inspired by the Anglo-Saxon rune poem. That line is: "A horse for a Hero" and the relevant lines from the A.S.R.P. are:

"Horse is the joy of nobles

where heroes wealthy on..."

These lines about the horse refer to the rune with the Germanic name EHWAZ and the Anglo-Saxon name EOH (or EH). EHWAZ, according to all sources, symbolises partnership and co-operation, such as exists between a horse and its rider. The rider on the horse is a symbol of the person in charge of their steed and thus their own lives. Since the earliest times, horses have been regarded as sacred. The horse, according to BERNARD KING's book "The Runes", was the favoured animal of that folkloric archetype, the solar hero, and thus to the virtue of this rune may be added that certainty which accompanied the exploits of the invulnerable hero carried along by the sacred solar horse. A horse for a hero?

I've made no positive inroads into the second part of the lyrics to 'Hail! The White Grain' even after all this time. All I can ask is: Who is the person referred to whose 'heart never Falls', whose 'lips never lie', whose 'Love never Slaughters' and whose 'ship never sails'? It wouldn't be about Tibet, would it? Or about a lover? Or about a person/hero who came to Douglas P. in his dreams? Also, I've chosen not to ignore the possibility that the second part of these lyrics suggest Douglas P. has some kind of split personality! Is it also possible that Douglas P. is then at war with himself?

At this point in time, I think it's appropriate to bring in the track 'Red Dog - Black Dog' and although no direct reference to the Runes is to be found in it, it is about divination. Not runic divination though, which seems a bit strange as the best known use of Runes is divinatory. Practices such as divination were/are regarded by the Church as evil because it was/is believed only the omnipotent Christian God could/can have knowledge of the future. Surely the learning of the future, destiny, is the key to this track's existence. Or is it?

The track features two people reciting the same piece of text, though slightly out of sequence. The line "There is a red dog and there is a black dog" is repeated simultaneously at the end of the text and all this over a delightful background of charming high-pitched harmonies supplied by Rose McDowell among others. The text recounts a tale of a young man who returns to his place of birth and meets his mother. It's just after midnight when the man and his mother return to the house where he finds his younger sister waiting. The text continues:- "The women have been devining, foretelling the future. He sees that for the divination they have used a wooden block marked out with nails or pegs. He can't quite see but he thinks they are three down and three across. A piece of red cotton is tied between the nails. The position determines the outcome." The man asks the women if they can do it for him which they do

somewhat hesitantly and we pick the tale up again:- "He stares at the board and the string runs diagonally from left to right. He looks again, the red string runs diagonally from right to left. His sister speaks, you must be careful, there is a red dog and there is a black dog." I'd always been convinced that this story was taken from a book, but yet again how wrong I was! In conversation with Douglas P. I was told that this track was in fact inspired by dreams and despite his best efforts he was unable to find anything out about this method of divination. However, this method of divination does actually exist and it was IAN READ who provided Douglas P. with the necessary information. Called 'Nine Mans Morris', it was a popular method of divination around the time of the English Civil War. Definitely one of those bizarre larger than life experiences. Do 'red dog' and 'black dog' have any meaning as my research has turned up nothing at all?

The Runes are mentioned in the title of the track 'Runes And Men' and also appear in one line:-

*"White sheets wrap my mind
In drunken thoughts of Runes and Men"*

In the same track are the following lines:-

*"Then my loneliness closes in
So, I drink a German wine
And drift in Dreams of other Lives
And Greater Times"*

I've always believed that these "greater times" refer to a long gone time when the Runes 'were king'. (Others have argued with some passion that these "greater times" could also refer to that period in history prior to the 'Night of the Long Knives' which I'm willing to accept. Maybe it's another one of Douglas P's double meanings he is so fond of? Or do you think that the reference to "other lives" are other lives that Douglas P. has lived which were in greater times?) Is there any significance at all that it's a German wine that's utilised?

Another source of inspiration for Douglas P. is openly hinted at for the first time in these lyrics, that of dreams. Douglas P. made mention of this very fact in the Melody Maker article about "Brown Book":- "Much of the new lyrics have been dictated. They came as dreams or are written down as they're spoken to me. We touch on things that I don't know about but am aware of. It's so difficult to articulate what's happening in your work ..." One's own dreams are hard enough to explain and interpret, but those of another when we don't even

get the full story, yet alone half of it, it's going to be nigh impossible for us. Douglas P. in that last quote, virtually admits that he may find some of his very own lyrics incomprehensible, but then again I doubt he would want it any other way. Again, we have to remember that Douglas P. on more than one occasion throughout the history of DEATH IN JUNE has expressed no desire whatsoever to analyse his own lyrics, this he reiterated in the same MELODY MAKER article:- "Articulating it for yourself brings it down to a very ordinary experience ... it's all gone." And in F.I.S.T.#5:- "...because it is tantamount to defilement. It's like having a child and cutting it to bits to see how it works." And likewise in another interview:- "I never analyse the whole thing, I never dissect it completely because it's like destroying it. I just act according to nature, that's the way I feel ... If you stop to think, stop to question, then you destroy it. If you have created something that is special, and I think I have, then special things are too precious to be examined. I know when it's going wrong and I know when it's going right." Given this and the fact that DEATH IN JUNE is for Douglas P. a very, very personal experience, many of the lyrics will defy any interpretation. Their strength lies in what personal meanings and conclusions we can draw from them. But does this book, with its very being, and its interpretations of lyrics thus constitute an act of defilement?

The following lines in "Runes And Men" don't necessarily have to be addressing a woman:-

*"With your hair of Flaming Blooms
And your eyes of Saintly Dusk"*

and

*"With your hair of Flaming Roses
Your Kiss - Medusa's touch"*

The writer of the Melody Maker article was assured by DEATH IN JUNE that their work is often about homosexuality. So, might the above lines actually be a sample of this? Well, isn't the track called 'Runes And Men'? Can this track then be viewed in part as an expression of love Douglas P. has for a man? Or men? Or is this side of the track even some kind of serenade to a lover? But, for once, Douglas P. is so happy in either 'drunken thoughts of Runes and men' or drifting 'in dreams of other lives' or both, that he admits:- "To die now would be perfection." Such are the few moments of joy in Douglas P's life.

The line:- "This cry for the moon" is a bit of a 'problem' as the moon has many attributes. The moon is universally symbolic of the rhythm of cyclic time. The

birth, death and resurrection phases of the moon symbolise immortality and eternity, and perpetual renewal. In the earliest primitive times, the moon was viewed as the source of fertility of all things, including human fecundity! The moon however also represents the dark side of Nature, her unseen aspect being the bringer of suffering and destruction. Other attributes are the spiritual aspect of light in darkness, inner knowledge, the irrational, intuition and subjective. It is also said that the moon is the cause of affecting the menstrual cycles of women, moods and madness. Now, take your pick of which one to attribute to that line. (The moon is still very influential in magic rites and is an important element in magical operations of love and reconciliation; in reviving the dead to life; in forging the magician's knife; in preparing magical transactions; in conjuring up ghosts and spirits; and in the worship of moon goddess - controllers of destiny and weavers of fate. Yet more to choose from.)

Watchwords for this LP are I believe Solitude, Loneliness and Love. Much appears in GENET's work about solitude, in particular that of "Funeral Rites". Example:- "He was alone, young and already conscious of his solitude and strength, and proud too." Or:- "The desire for solitude which I spoke of briefly a few pages back, is pride." Genet in this novel loved the militiamen, who did not act out of idealism, but to find the grimmest solitude, for 'the only thing that counts was this solitude being given and accepted.' Sentiments about solitude appear in the track 'Burn Again':-

*"Dignity and Solitude
The gain of my Fortitude
The Strength of my Body
Is the Strength of my Mind"*

Again, both lines are a very personal statement. Douglas P. has often declared no wish to address other people's lives and their problems - in the THE FIFTH PATH interview:- "I know what questions I must ask myself, but as regards other people that must surely be down to them" - and the first line can be possibly viewed as an announcement that he had attained personal goals he had set himself, namely dignity and solitude. Did Douglas P. strive for solitude in much the same way as GENET did in his novels because solitude is pride? GENET put it as simply as this in "Miracle of the Rose":- "I freed myself by and for a prouder attitude." Thus is Douglas P. trying to free himself from the 'soulless, horrible little zoo' in a similar manner, along a path taken out of pride, out of a preference for singularity? And now that Douglas P. had (finally) attained dignity and solitude, did he also now find himself free from the 'zoo'? The answer must surely be no at this stage. So can the gaining of solitude by

Douglas P. at least be seen as part of his (DEATH IN JUNE's) resistance to this 'zoo'?

The second line is much more attuned with the thoughts and life of MISHIMA. MISHIMA had been a sickly child and had escaped death in the army when he was declared unfit for service at the army draft physical examination. One day he realised his own physical weakness and that death by hara-kiri lacked honour if the body was old and ugly:- "I cherished a romantic impulse towards death, yet at the same time I required a strictly classical body as its vehicle. If my self was my dwelling, then my body resembled an orchard surrounding it. One day it occurred to me to set about cultivating my orchard for all it was worth." This he started to do and soon thoughts of the body came to occupy a large part of his consciousness. MISHIMA said of his 'new' orchard:- "My body became for me like a fashionable sports car for its proud owner. In it I drove on many highways to new places. Views I had never seen before opened up for me and enriched my experience." MISHIMA's desire to strengthen his body also brought about the strengthening of his mind/spirit - The strength of my body is the strength of my mind.

The next watchword to discuss is loneliness. There is an inherent suffering in solitude and this suffering manifests itself in a great sense of white, icy loneliness. This loneliness is there for all to see in the statement that annotates this LP:-

"It is the Plague of Our Age, that We Fight in Isolation"

And in the track 'Runes And Men':-

"Then my loneliness closes in ... "

And

*"Why does the Devil leave for us
This legacy of Loneliness..."*

I think it's also interesting that this great scourge of loneliness is identified with the Devil, effectively giving this loneliness an 'evil' element. This 'evilness' of loneliness really drives home the point I feel Douglas P. is making about it being a terrible affliction. I think it's just as interesting that the use of the word legacy, by the very definition of the word, implies that the Devil is (or soon will be) no more. Is that what the lyrics meant to imply? Or are they just poetry? A contributory factor (or major factor) to this sense of loneliness is vented in 'Touch Defiles':-

BROWN BOOK

War and Nazi Criminals in

WEST GERMANY

STATE

ECONOMY

ADMINISTRATION

ARMY

JUSTICE

SCIENCE

*"Where every Dream
With every Hope
In someone else
Has been Betrayed"*

Both MISHIMA and GENET had aired similar outlooks to this. GENET declared:- "It would pain me to have to say that men are my brothers" and MISHIMA:- "For one thing, I can't bring myself to believe in 'comradeship'." If we remember back to when Douglas P. was speaking about these two authors, he said "Unlike most humans, they've never let me down!" And that feeling is expressed in these lines. This sense of despair in all is further touched upon, albeit between the lines, in THE FEVERISH where Douglas P. recounted a very brief meeting he had with DIRK BOGARDE, an actor he admires very much:- "He didn't disappoint. He conducted himself in an admirable fashion. I have always feared that those whose work has commanded my respect and admiration would fail and disappoint on a more personal level. However, I've been lucky. Bogarde didn't."

Most of the remaining lyrics to 'Touch Defiles' leave me totally blank. The exception is:- "This War of Emotion, The Fate of our Age" which evokes for me the present day situation and the future scenario of a humanity which has become much more absorbed in pandering to its own emotions (and physical matters) rather than attending to/answering matters spiritual. Surely 'this war of emotion' is the inevitable consequence of a lack of spiritual awareness. DEATH IN JUNE is very spiritually influenced and it's a side that Douglas P. has attempted to keep very important and pure. However, perhaps these lines do not operate on a wider spectrum as I put forward and while still the fate of our age, this 'war of emotion' is instead much more personal to Douglas P. So did Douglas P. find himself at that time engaged in a conflict of emotions within himself? If so, what emotions were the participants? Death and life? Despair and hope? Joy and sadness?...

GENET, who also didn't fail to live up to Douglas P's idea of what he was like as a person (basing this decision on the documentary material he had seen of him), was the inspiration behind the lyrics to 'The Fog Of The World'. The majority of them are 'stolen' out of his novel "Funeral Rites", word for word in places. The following lyrics:- "His muscular build, his brown hair cropped close" are a description of the Berlin Executioner whose smile was meant to "brave me and tame me". On days when capital punishment was scheduled, the Berlin Executioner did not go home in the evening. He would stay in a cabaret until daybreak, then "wander in the dawn and dew" through the "lanes

and lawns" of the Tiergarten. Without this knowledge what would I have said about these lyrics? The garbled intro/outro on this track I've always assumed is that of a cat wailing and could thus recall the scene in this novel when Riton kills a cat. Now we know what the lyrics mean, I have to ask the question, which is just as important to me, why did Douglas P. use these specific words? Had they moved him in a particular way? And thus did he think they might move his listeners similarly? Or was he just acting according to his nature? Was it destiny?...

Starting with a verse about destiny, spoken by Tibet, that previously appeared at the start of the track 'Great Black Time' on CURRENT 93's "Dawn" LP, 'Burn Again' would sound uncannily like the perfect soundtrack to a spaghetti western movie if Tibet's heavily echoed vocals were stripped away. This came as no great surprise to me as Douglas P. has often listed the ENNIO MORRICONE soundtracks to the 'Dollar' movies directed by Sergio Leone among the most influential/inspirational things he has ever listened to. Especially "High Plains Drifter" in which the 'man with no name' paints the town completely red and renames it Hell.

Among the few lyrics of this track I can try and shed some light on are:-

*"Joyous Joys - Fleeting Moments
Forever, the Sordid kind"*

The first line must be a reflection of this 'Joy that life is haunted by' and how few those moments of pure joy are. The second line, which doesn't necessarily have to 'belong' to the first, would act as support to the first line if you chose to view them together. Otherwise, it could be viewed on its own as a personal statement about humanity. Don't the vile and the base now rule? And do you think this situation will ever change? Douglas P. has no hope that it will. Put the answers of those two questions together and you get 'Forever, the sordid kind'. But, does it refer to anything else?

Dreams are mentioned again in the lines:

*"These Dreams I Worship
And Nightmares I Love."*

Douglas P. briefly expanded on this subject in PREMONITION #9 remarking:- "Without them, my life would certainly be like an arid desert. I've tried to follow my dreams. But where does it lead you?" This remark makes it crystal clear that Douglas P. sees dreams as being an integral and truly significant part

of his life, and reveals how heartfelt his loneliness and emptiness is. Dreams are a means of release from this conscious reality and life, offering as an alternative another 'reality' and 'life', one that is vastly better. Nightmares, although normally regarded as a terrifying or very unpleasant experience (dream) during sleep, are still part and parcel of this other 'reality', and if we take a look at the second line:- "And Nightmares I Love", I can then conclude and put forward that these nightmares, however unwelcome they may be, are far more preferable than waking with the 'horrors' it brings. That could be one reason why they are 'loved'. However, I've overlooked the obvious interpretation that Douglas P. does literally love his nightmares. Why? Are they maybe another source of inspiration? But then again, one man's dream could be another man's nightmare and vice versa, so the word 'nightmare' may not have been employed in the ordinary sense of the word.

Ever since that first moment I rested my eyes on the following lyrics:-

*"The Brown Pearl
Of Bliss
In this Wolf's Lair
Abyss"*

I've not changed my view that they are about Ernest Röhm and nobody has convinced me otherwise. The WOLFSSCHANZE - the 'Wolf's Lair' was the name of Hitler's Northern command post situated at Rastenburg, then East Prussia, now Poland. Thus the Wolf's Lair represents Hitler, while 'The Brown Pearl of Bliss' equals Röhm. Note the use of the word brown which would correspond to the Brownshirts. Röhm became caught up in Hitler's Abyss and paid the price for it. Yet, I still have this feeling at the back of my mind that these lyrics are just meaningless poetry. You decide?

The line:- "This Farewell, coloured Blood Love", as usual, has numerous angles of understanding. It could represent dying for love or committing suicide. It's not inconceivable that it could represent committing murder for love. And it's not inconceivable that I'm miles off the mark!

'Punishment Initiation' is built around a simple electronic background, topped with occasional helpings of a simple, melodic keyboard tune, acoustic guitar and what sounds like hand claps (and/or castanets), all mixed together, giving a 'Spanish' feel. The lyrics, softly spoken by Tibet, are as hard as ever.

The first two lines:-

*"One is the Axis
Anonymous in Glory"*

I've always had a gut instinct were about Europe. Yes, the Axis was the alliance of Nazi Germany and Fascist Italy, later joined by Japan and other countries. But in one dictionary the following definition is given to the word 'axis' - "an agreement or alliance between two or more countries forming a centre for an eventual larger grouping of nations sharing an idea or objective." So, in the first line, is Douglas P. in effect saying that Europe is united despite the common-held belief to the contrary? This oneness of Europe is further elaborated on for me given the implications of the use of the word anonymous - the state of lacking individual characteristics which must apply to the countries within Europe. What do you mean you don't agree?

The two lines:-

*"This sleepless night's Torture
We Pray for its Ending"*

are pretty straightforward when you refer back to the section about dreams/sleep a few pages back. The next two lines:-

*"We push for the Slaughter
of a Broken Faith missing"*

I've always interpreted to be expressly about Christianity. Isn't Christianity now discredited as a religion - 'broken' - and hasn't the number of people practising Christianity been in sharp decline this century - 'missing'? I'm sure Douglas P. would counter my suggestion, saying it is far more reaching than just that. And why not, perhaps I am beginning to see things as just 'black and white' too much. So do DEATH IN JUNE push for the slaughter of all broken, 'missing' faiths?

I like the line "We hear Dog's Blessing" very much. If we take the last two words literally at face value, they suggest numerous variations of interpretation. Dogs howling are signs of sure death. In that case death would be seen as a blessing. If a dog howls once or three times and then falls completely silent, a death has recently occurred. Dogs are also believed to see evil spirits and will warn their owners of their presence (in much the same way as death). In this case the word 'blessing' is interpreted in another sense - the act of invoking (divine) protection or aid. Confused yet? I've always had this sneaking suspicion that the word Dog represented a priest, minister, any member of the clergy -

(perhaps from Dog-collar?) because of the use of the word 'blessing' which can refer to things divine. If that is the case, now I'm more puzzled than ever about the line, unless it's a memory of a certain incident involving the party concerned.

In THE FEVERISH Douglas P. also said about the lyrics (whether this applies solely to "Brown Book" is unclear):- "They (the lyrics) are presented of myself. They are for love AND for death." Correspondingly, two lines in this track, if viewed together, talk of making a new start, of starting anew and of a new life 'for love and for death'. Was that now DEATH IN JUNE's *raison d'être*? Or was it one head of the 'multi-headed beast of my obsessions and beliefs' as Douglas P. described DIJ in THE FEVERISH? The line "Strike at the Heart of Hope" overcomes me and sucks me into their despair. Do you feel this despair as well?

What reviews "Brown Book" received were all enthusiastic. But, as after the recording of "Nada!" and "The World That Summer", Douglas P. felt completely drained and empty after finishing "Brown Book". Yet, this time more so, perhaps an indication of how much of himself he had put into this recording to keep intact his vision and his will of purity. Douglas P.'s only other activities for the rest of the year saw him in the recording of CURRENT 93's "Christ and the Pale Queens" double LP and "Red Face of God" 12". And as a member of CURRENT 93 he toured Italy and Switzerland in October. Rest was needed and taken.

CHAPTER FIVE

THE LAST ACT?

1988 on the whole was to prove a very quiet year for DIJ though Douglas P. was involved in numerous other projects. In February, again under the CURRENT 93 umbrella, he played concerts in Iceland. He also appeared on SOMEWHERE IN EUROPE's second cassette release "Dark Days", playing synthesiser and guitar and singing on the track 'London Bridge'. This cassette was also noteworthy for SIE's cover version of 'Rule Again' under their title of 'Blood of Martyrs'. Preferring the demo version of this track Douglas P. made when he first started work on "The World That Summer" to the version that finally appeared on it, which sounded vastly different, SIE made the decision to do their own interpretation of this track. And with some success I think. (It should also be noted that SIE did another mix - Apocalypse mix - of 'Blood of Martyrs' on their third full length cassette release "Know Your Enemy".)

Douglas P. also appeared on one track on CURRENT 93's "Earth Covers Earth" mini-LP, playing stick guitar on 'Rome for Douglas P.'. This track, written by Tibet, I feel was about Douglas P. himself and their friendship. Looking at the lyrics, did the inspiration for them possibly come from an incident that happened to them both while on tour together in Italy the year before? A loss of faith by Tibet and his 'rescue' by Douglas P?:-

*"Then make me feel
That the world shall turn
When broken is the faith
That kept us alive"*

and:

*"And what did you give me?
A rusted bent death's head"*

and:

*"Blood was your question
and blood was your answer"*

and:

*"And surrounded by ruins
Yours was the pleasure
And mine was the praying"*

Also of immense interest is that on the front cover to this mini-LP Douglas P. can be seen wearing on his jacket the 'Wolfsangle', the WOLF HOOK rune. The Wolfsangle is based on the 13th rune which has the Germanic name of

EIHWAZ and the Anglo-Saxon name of EOH. The middle line of the Wolf hook, as some say, is meant to break the power of the wolf. All sources agree that EIHWAZ has the traditional meaning of 'yew' and Freya Aswynn suggests that EIHWAZ represents the tree of Yggdrasil. In popular folklore the yew has a sinister reputation as a tree of death and is often found in churchyards, especially those built on pagan sites. The yew is an evergreen and offers the promise that as spring follows winter, birth will follow death. Because of this association with the yew and death, the EIHWAZ is also sometimes called the DEATH rune.

As is often the case in runic divination, sources do suggest different meanings to EIHWAZ, yet one meaning is of death. One source (MICHAEL HOWARD's excellent "Mysteries of the Runes") suggests that EIHWAZ teaches the seeker that death is nothing to fear and is just another path or stage on the journey of life. Didn't many of the old gods, the saviour gods of vegetation experience death, the descent into the underworld and eventual rebirth? Does this particular interpretation of EIHWAZ explain why Douglas P. is wearing the Wolfhook? Maybe, maybe not. Another source claims that the Wolfhook may be considered as a 'reduced swastika' and before accusations start flying again at Douglas P., the swastika is an ancient symbol dating back at least 6,000 years and is, above any other consideration, a symbol of the sun, hence the forces of nature (see page 99). Does this particular interpretation help us to find an explanation any more or any less? Also, during the 15th century, the Wolfhook was adopted as an emblem by peasants in their revolt against the mercenaries of the German princes. It was therefore regarded as being symbolic of liberty and independence. I would doubt very much that Douglas P. is wearing this symbol because of its more recently acquired meaning. That just wouldn't be Douglas P., would it? To say I was now lost and bewildered was an understatement. It seems that the Wolfhook has various shades of meaning inherent in it. But, which one was 'right' and why? Or which ones were 'right'?

But, this wasn't the first time I had encountered the Wolfhook on a record sleeve. The NON "Blood and Flame" LP, released in 1986, had given it a public airing, but years before. The mind behind the group NON belonged to the colourful and often controversial character of Boyd Rice (of which a book alone could be written!). Before Boyd and Douglas P. had first made contact they were both already aware of each other's work. Douglas P. particularly liked the sleeves to NON records and the NON 7" "Knife Ladder" which had two holes, allowing it to be played off centre. Boyd loved the name of DEATH IN JUNE and had an affinity with the imagery and symbols. During a NON tour of Europe, Boyd met Tibet for the first time when Tibet came to the office of Mute Records in London to interview him for SOUNDS. They got on straight

away and Tibet invited him to come to the studio to record something for the "Nightmare Culture" mini-LP. After Boyd had known Tibet a while, he asked him to introduce him to Douglas P., but Tibet was very dismissive of this - saying Douglas P. was a very hard person to deal with, very moody and so forth. This went on for a while. Boyd far from being discouraged, knew he would get on well with Douglas P. all the more. Eventually Boyd took it upon himself to phone Douglas P. and introduce himself. And yes, they hit it off!

From that phone call to the present day, Douglas P. and Boyd have kept in contact, recorded together and performed live together as NON and also as DEATH IN JUNE. Given Boyd's long interest in the symbol of the Wolfhook - he had been drawn to it in 1977/78 - I think it may be fair to say that Boyd was possibly the person responsible for introducing Douglas P. to the Wolfsangle in the 'early days' of their friendship, though Douglas P. may, to some extent, already been aware of it. Douglas P. to my knowledge has not expanded on his understanding of the Wolfhook, but Boyd has in the fanzine THE FIFTH PATH:- "It represents the balance point between good and evil, life and death, creative force and destructive force. It represents the working union of these forces, and the balanced interrelationship that exists between them." Or putting it more simply 'when positive and negative are unified the result is power' and 'you can't separate creative force and destructive force, there has to be a balance between them'. For Boyd, the Wolfhook is that balance and that power. Boyd also goes on in this interview to say that he sometimes calls the Wolfhook the Mark of Abraxas, claiming it embodies the same principles. The Abraxas Foundation, of which Boyd is a member, is literally a think tank and was founded in 1984 to facilitate the spread of certain select ideas to certain select people. Abraxas is the personification of Primal Law. Boyd's personal understanding of the Wolfhook may not be totally representative of why Douglas P. is wearing it, or at all, but I'm sure Boyd's explanation is giving us a 'kick' down the right pathway.

(The symbol of the Wolfhook is featured heavily on the BOYD RICE AND FRIENDS "Music, Martinis And Misanthropy" LP/CD and the Wolfhook runes on the CD glow in the dark.)

After being offered some performances in Japan and because of Douglas P.'s interest in MISHIMA, DEATH IN JUNE broke cover on December 19th 1988 to perform a concert at The Loft Club, Tokyo with SOL INVICTUS and CURRENT 93. Douglas P. said of this trip in PREMONITION #9:- "It was the ideal time and place to try and break the mysteries hanging/hovering around MISHIMA." On that night Douglas P. was aided by Tibet on bass and drums and Rose McDowall on guitar and drums. The set consisted of at least three

new tracks, all of which would appear on "The Wall Of Sacrifice" LP and numerous older favourites. If you turn up loud enough the "Live In Japan" LP, which documents that night, you can hear before 'C'est Un Rêve', "This song is dedicated to the memory of YUKIO MISHIMA". What, if anything at all, Douglas P. 'discovered' about MISHIMA on this trip is not recorded anywhere, but he did remark in THE FIFTH PATH:- "Despite being very ill with Russian flu I dragged myself out of bed to spend Xmas day 1988 besides MISHIMA's grave." (A photo of the DIJ line up on that night besides MISHIMA's grave appears in the booklet to CURRENT 93's "Earth Covers Earth" CD.) Douglas P. also went on to perform a solo acoustic set in Tokyo on December 30th 1988.

Although originally scheduled for release late October/early November 1988, the compilation LP "93 DEAD SUNWHEELS" finally hit the shops around February 1989. This LP culls rare tracks and re-recordings from the "Nada!" period and features on the first side 'The Torture Garden', 'Last Farewell', both from the then long-deleted NER comp LP "From Torture To Conscience" and "Doubt To Nothing", the extra track on the 12" of "She Said Destroy". Side two rounds off with "Fields Of Rape", "C'est Un Rêve", both re-recorded in May 1988 and "She Said Destroy", remixed June 1988. This new re-mix had a new extended beginning and ending. This new ending comprised taped speeches from the TV series "The Prisoner" of which Douglas P. is a great fan. Included among these speeches by 'The controller' are "You must not grow up to be a lone wolf" and "Society is a place where people exist together. That is civilisation. You must conform!" Views I'm sure Douglas P. does not share one single bit, although he may share the views of two other speeches, those of "People who hide are afraid" and "Anonymity is the best disguise".

This LP, with a full colour cover and inner sleeve, is another beautiful and lavish affair from NER and given that, it's all the more surprising that it was sold for a very, very reasonable price of £5 mail order. The sunwheel, which we touched on earlier, is one of the world's oldest symbols of the sun, but unfortunately it has been "hi-jacked" by various right-wing movements and as a consequence it has acquired a completely new and different meaning. Again, I(we) can only speculate on the various meanings of the sun I presented earlier. But what of a "dead sunwheel"? Does this expression effectively invert those meanings? Yet does this phrase exist at all? I would say it doesn't, it sounds good, just too good. While a CROWLEY number, the 93 in the title and catalogue number of this LP must refer to Tibet. So, in the light of this, can this LP be looked upon as a 'thank-you' to Tibet from Douglas P? The one person who had helped him more than any other up to that point.

Hot on the heels of this compilation LP came another compilation, the CD only release "The Corn Years" which also saw its release date put back due to 'severe production problems'. This was DEATH IN JUNE's first CD release and features 18 tracks off "The World That Summer" and "Brown Book". Its selling point was the inclusion of the two extra tracks on the "To Drown A Rose" 10" which was by then deleted, four re-recordings of tracks and one new track called 'Heilige!' This new track was a bit of a fraud really, just being 'Heilige Tod!' off "Brown Book" minus the vocals. Of the four re-recordings, 'Love Murder' was radically re-worked; 'Break The Black Ice' saw Rose McDowall taking over the vocal duties for the verses; 'Fields Of Rape' was found denuded by a distinct lack of the acoustic guitar and with Douglas P's vocals higher in the mix and 'Rule Again' lost its 'dance beat', much of its tempo and my interest. Douglas P. said of these remixes in a 1989 interview:- "I also think that the remix versions of some of the songs from "The World That Summer" that appear on "The Corn Years" CD are much better than the original versions and I was very pleased to have a chance to re-present them."

This CD was dedicated to the memory of Michael SMITH, a close friend, who had died earlier that year. His death must have had a profound effect on Douglas P. I remember sitting down to listen to this CD for the first time, reading the dedication and the simple phrase that follows it:- "We are but dust". I thought about it long and hard that day and ended up crying over it. In the weeks that followed, whenever my mind strayed back to that phrase, I cried. Those four words are so powerful and stimulating. We are nothing. WE ARE NOTHING. We are nothing before we come into this world and with death, we turn to dust and become nothing once more. But is that purely in the physical sense? Does the soul live on? Do we live again? Corn is the symbol of life springing from death and my first thought was that it was appropriate as a title if we are talking about the beautiful fruit DEATH IN JUNE bore after the 'death' of the second incarnation in 1985. However, does corn promise us that death is not the end of life and that we will be re-born? Douglas P. said in an interview: "I don't know how you work this destiny out. I think you do pay for or are responsible for some things that you have done in other lives and they stay with you in your next life. And maybe you can redefine those attitudes in the current life, maybe take them in a different direction, or maybe make the same mistakes again, I don't know." This sounds very similar to the doctrine of Karma, which does have similarities with the Northern concept of fate and destiny, though there are major differences. But Douglas P. is also conveying the idea that we do live again and in this same interview he went on to say that he has a kind of feeling that he has lived before. Was corn thus used to reflect in part this attitude?

A month later, "The Wall Of Sacrifice" LP, with the first new material in two years, was released in a limited edition of 600 copies and sold only through mail order at the horrendous price of £11. (Though copies were available at certain London record shops.) With the intention of creating an elite within an elite, Douglas P. explained the reasons behind it's limited edition in T.M.F.H.:—"I think it will be a difficult LP to approach which will only be appreciated by those who are really interested in us." It is a very difficult LP to approach music-wise and lyric-wise, despite being billed in a 1988 DIJ newsletter as "almost certainly the best and possibly, the last LP." The idea that "The Wall Of Sacrifice" could be the last DIJ LP is conveyed on the insert in the line: "Acting for DEATH IN JUNE has been Douglas P." (I've emphasised the 'has been'.)

"The Wall Of Sacrifice" was named when Douglas P. was in a dream. He had a dream that lasted across three nights and on the third night he was taken into a house which had already come to him in the two other dreams. (In F.I.S.T.#5 we're also told that house was on fire.) He was taken to a bedroom upstairs where one of the walls was stripped of plaster and this wall was covered in ice, through which there was frozen blood. The brickwork could still be seen through the blood. As the ice melted, the blood dripped and depending how it went, that would be how your life went. Therefore life depended upon how you directed the flame. That was the "wall of sacrifice". Douglas P. continued in F.I.S.T.#5: "It corresponds to the "Web of Wyrd" which is the North European idea where you are stuck within a web, but you can struggle to get out of it. There is an element of free will within that." (In the French interview, which part of this description is taken from, Douglas P. likened this idea to a spider's web in which the helpless victim is trapped. He concluded this analogy with: "We're caught/trapped, we're 'frozen' but it will melt inevitably.")

According to M. HOWARD's "Mysteries of the Runes" Wyrd is regarded as "essentially what the soul is 'worth' and what it will become. Its fate is decided within the influences of the orlog or primal law of the universe which is similar to the idea of Karmic law." In HOWARD's view the term 'web of wyrd' refers to the matrix or mould from which life originated. He goes on to link the web of wyrd with the spirit lines that can be used by experienced rune-workers to travel 'between the worlds' and gain access to the Otherworld (the archetypal reality beyond the material plane). The wyrd is also often characterised as the inescapable power of fate and destiny in life and is central to any use of the Runes as a method of divination and understanding its esoteric meaning. DR. BATES, a researcher into Northern European shamanism for many years, regards the web of wyrd as the cornerstone of shamanic practice in Nordic and Anglo-Saxon times! FREYA ASWYNN states 'although wyrd can be personal, it is

often linked to whole families, tribes and even races.' Unlike karma, wyrd is not totally fixed and you can move within one's personal web of wyrd in accordance with the amount of consciousness one commands. The less conscious one is, the more one is subject to the seemingly random workings of wyrd.

Douglas P. was aided this time by Tibet, Rose McDowall, Andrea James, Jan O and two new faces, Nikolas Schreck and Boyd Rice, who we've already met before in passing. Since his first contact with Douglas P., Boyd Rice had contributed to CURRENT 93's "Swastikas for Noddy" LP. Douglas P., who particularly loved Boyd's work with CURRENT 93, suggested he should make a contribution to "The Wall Of Sacrifice". Boyd readily agreed and sent him some material. Douglas P. was introduced to Nikolas Schreck, of the group RADIO WEREWOLF, at the book launch of Nikolas' "The Manson File" at Compendium Books in Camden, London. (Boyd Rice was a contributing editor to this book.) They got on fine so Douglas P. invited him down to the recordings of "The Wall Of Sacrifice" which had just begun. Nikolas' contribution to this LP amounted to the repeating of the first line at the very beginning of the opening and title track, 'The Wall Of Sacrifice'. This 'nice little thing' of "First you take a heart, then you tear it apart", which Tibet had heard a girl saying, both Douglas P. and Tibet thought would be a nice introduction by Nikolas. That was the sole extent of his work with DEATH IN JUNE and after Nikolas had recorded this contribution, Douglas P. said in GLASNOST:- "He left the studio to do some tourist things."

The sleeve has much the same design as that of "Brown Book", very basic, but once again very effective and perfect. (Though the track 'In Sacrilege' is missing from the back sleeve track listing for some reason or other.) The black inner sleeve and black insert contrast nicely with the white record sleeve, in fact the reverse of the colour scheme to the sleeve of "The World That Summer". White is associated with both life and love, and death and burial - the purified soul; joy; purity; etc... Black is death; sorrow; spiritual darkness; despair; corruption... Does this white and black of the sleeves continue/exemplify the theme of 'for love and for death'? The oak and laurels on the front cover was used by the Romans to denote strength and victory. If it does stand for victory, it's then logical to ask the question, victory over what? Death? Sorrow? Despair? Judging by what we're going to learn in this chapter, victory over despair definitely wasn't the case.

It's worth scrutinising the photo on the insert to the LP and on the record label because they tell us so much about what has influenced, inspired and been of importance to Douglas P. and DEATH IN JUNE at that moment in time and over the past years. Found in these photos are the following - The life rune,

roses, an SA dagger, a photo of GENET, the book 'Torture by Roses', a German WWII steel helmet and also what looks like a SS cuff band/title. (The SA did wear cuff titles, but only four or five are generally familiar and this is not one of them.) The gothic inscription on this cuff title looks like SACH and the only cuff title I can find anywhere near this is "Sachsen", worn by SS-Wachtruppe "Sachsen" who were stationed at the Weimar-Buchenwald concentration camp. (I do stand to be corrected on this.) If it is that very cuff title and it's an original copy, then it's unbelievably rare, take it from me! Strangely enough the same photo does appear in the booklet to the CD version of this LP, but the border of the photo has been reduced, cutting this cuff title off after "Sa". Now was that coincidence? Around his neck Douglas P. wears an Icelandic 'dreamstick' which literally says/signifies 'Dreams may come true'.

This LP's title track is a collage extravagance à la 'Death Of A Man' though it doesn't come anywhere near matching it. For me this track is just too cluttered. In the mixing and melting pot this time are trumpets, military style drumming, a repeated, but memorable chunky bass riff, a piano, tubular bells, a loop of a child speaking in French I think, feedback, German marching songs, the repeated whispering of 'Heilige Tod', spoken lines "First you take a heart then you tear it apart" and "Hope had brought us this far, far enough to cut our hearts to pieces" and more!! Sometimes many of these components are at play at the same time, imagine the cacophony. The two German/Nazi marching songs are "Freut Euch des Lebens" (which literally translates as "Be happy to be alive" and is it because he liked the sentiment that Douglas P. used it?) and "Heil dir Mein Brandenburger land". The second song is still officially banned in Germany because of its lyrics! Why do they appear here? Roughly two minutes into this track the voice of a man singing in German can be made out for the first time which is repeated throughout. This sample has been lifted from the documentary film "Shoah" about the Holocaust. The voice is of one FRANZ SUCHOMEL, a one time SS Unterscharführer at the Treblinka concentration camp who talks at length about the activities of the camp in the film. This 'song' is part of his contribution. The 'song' was originally composed by one of the senior commanders and all inmates were required to learn it off by heart on the first day of their arrival. The words are as follows:-

"Bravely, striding with steadfast gaze
steadfast gaze upon the world.
The squads march to work.
Treblinka is all that matters to us now
It is our destiny.
We have become one with Treblinka
In no time at all."

*We know only the word of the Commandant.
We only know obedience and duty.
We want to serve, and serve
Until a stroke of luck ends it all.
Hurrah!"*

Now why did Douglas P. use this particular sample? Because of the subject matter? Did he like the 'song'? Did he have empathy with any parts of the song? Was it a memorial to the victims of the holocaust? ... Always questions, but no real answers.

One vital key I'm missing to this track is what this child speaking French is actually saying and where it's taken from. Can anybody unlock it for me?

'Giddy Giddy Carousel' is back to basics with just drums and acoustic guitar held together by some great backing vocals. This track ranks alongside any of my other favourite DEATH IN JUNE tracks. The first four lines of the second verse come from MISHIMA's novel "Forbidden Colours":-

*"The blood of His Dreams
The Dreams of this Youth
For the Master-Slave
For the One-Step men"*

The term 'one-step men', even with the very novel in front of me, is still not clear. This term appears in this speech: "Yes, I knew it from the moment you came in. That's the way it must be. That's the way we are, one-step men." It may refer to male homosexual love affairs that only last the one night.

The opening lines of this track also convey the feeling of this novel:-

*"Our Love is
Beyond Fulfilment
Beyond Despair
The Ultimate Faith
The Ultimate Betrayal"*

A novel that is about male homosexuality, a hatred of womankind, the beauty of youth, the emptiness of wealth and position, the hopeless ignorance and stupidity of mankind, the tedium of life, jealousy, perfection, revenge, the power of beauty to make suffering, the ugliness of an 'upside-down world', love, passion and much, much more. I'd recommend this novel to all and it should

be readily available at all good booksellers. The two following phrases can be found in this novel as well:

"Drunk with the nectar of submission"

and

"Far enough to cut our heart to pieces"

Douglas P. has reworked them with great cleverness and subtleness to convey his total resignation at that moment in time and his hopelessness of that moment in time. Do you get the feeling that Douglas P.'s resistance to that 'soulless, horrible little zoo' was crumbling? In a 1988 newsletter Douglas P. remarked that if order wasn't restored, then decay was the only inviting alternative. Had his decay set in? Also in the interview by LES JOYAUX DE LA PRINCESSE Douglas P. said:- "The only true face I can see concerning this age is one of personal survival, until it is no longer relevant to survive. A resistance to their nothingness!" Had Douglas P. lost his will to survive? Then why? His answer came in COMPULSION #1:- "There are many reasons why but, they probably revolve around the same fundamental problem. That is mystical. That is spiritual. That is for me alone to live with." Which of course tells us nothing again except that DEATH IN JUNE is a very personal experience, through which he either exercises or exorcises certain things with him at that time. "The Wall Of Sacrifice" sounds and seems without a doubt more resigned than "Brown Book". Don't you think?

Other themes are touched upon in this track - Europe: "And Europa has Burned and will Burn Again" (I don't think Douglas P. himself realised how soon his words would come true) - and Love: "This Love Burns Life", which is surely about this 'special' love DEATH IN JUNE have for humanity.

'Heilige Leben', with intermittent vocal parts dissecting a one note keyboard drone, I view as the sister track to 'Heilige Tod' on "Brown Book". Is this track also presented, like the lyrics on "Brown Book", along the lines 'for love and for death'? Douglas P. had often stated that "The Wall Of Sacrifice" represented the final exorcism and might this track form part of this as Leben now replaces the former Tod?

The second side begins with 'Fall Apart', a song Douglas P. thinks is one of the best he's written. Tibet is credited with co-writing this song; but all he literally supplied Douglas P. with was the title and a few other words. Douglas P. did the rest. It's just him and his acoustic guitar and he went away to think what he could add to it and there wasn't much he could. To be honest, it doesn't need anything else, it's perfect as it stands and is another personal favourite. The

lyrics again reflect the great importance Douglas P. attaches to dreams. Dreams offer refuge from the 'symptoms of the disease of modernity' - emptiness, darkness, nothingness - and do you no longer have any wish to wake from dreams, like Douglas P., to be confronted by the full horror of this 'conscious' reality? Douglas P. said about dreams in PREMONITION #9:- "Perhaps it's a matter of parallel lives, with all the absurdities, the distress, the love, the hatred or the flashes of inspiration that we live through in our 'conscious' lives."

The following of dreams come what may and the consequence(s) of not pursuing this course of action are expressed for me in the last two verses:-

*"And if We fall from Dreams
Shall we push them into Darkness
And stare into the Howling
And clamber into Night?"*

*"And if I fall from Dreams
All my Prayers are Silenced"*

A solution and hope can be found in dreams. But if you don't follow them you may as well join the rest of humanity:- "And clamber into night".

Douglas P. returns again to the theme of love in these lyrics and announces forthrightly:

*"To Love is to Lose
And to lose is to Die..."*

'Bring In The Night' starts with Boyd Rice's spoken contribution entitled 'Psalm of Destruction' which I've reproduced in full below:-

"Order looks upon humanity with disdain. Humanity that false construct of the ignorant beast, man. Man is a destroyer, his destruction is vast, his destruction is all encompassing, but it is uniquely human. His is not the joyous self-confident destruction of the barbarian, nor is it the matter of fact and purposeful destruction of the predator fulfilling its natural imperative. Man's destruction is the sour by-product of life in dysfunction. Man's destruction follows the deadly rhythm of life out of balance. Man destroys his own life while also destroying all life on earth, neither admitting to his destruction nor even recognising it. Man has squandered his powers and our scorn for him has grown boundless. By its pitiful motions mankind has demonstrated its unworthiness, let the destruction it has unleashed devour it. An eye for an eye,



Douglas P. "Brown Book"



Douglas P. and Tibet at Brussels Military Museum, August/September 1986





Douglas P. and Tibet, November 1988 (Photo: Ruth Bayer)



Douglas P. and Bee, 1988 at the launch of "The Aleister Crowley Scrapbook" at Compendium, London.



Douglas P. in front on the Temple Of The Golden Pavilion, Japan, July 1989. MISHIMA's novel "The



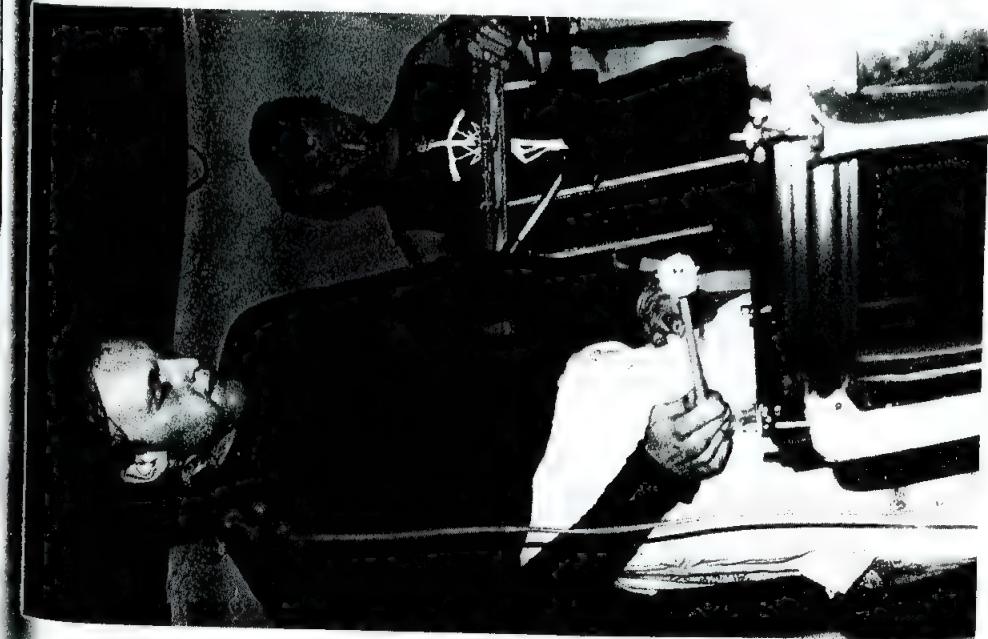
DEATH IN JUNE, Brixton, London. 1982 (Photo: Andrea James)



Douglas P and Patrick, Paris. January 1985



Douglas P. and Tibet, The Fridge, Brixton, London September 1984



Patrick and Tibet, The Fridge, Brixton, London. September 1984



Douglas P. beside the "Nada!" temple. 'Time Tryeth Truthe' was the inspiration for a Current 93 song





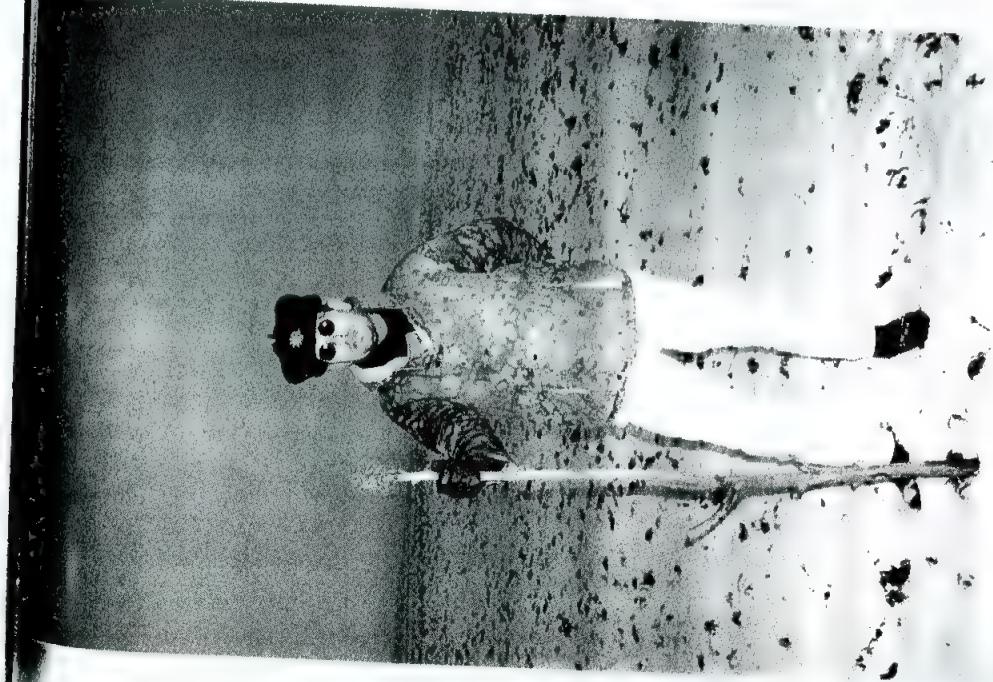
Boyd Rice and Michael Moynihan outside Summer Sky studios, Denver, March 1990,
midway through "Music, Martinis and Misanthropy" (Photo: Douglas P.)



Douglas P. in Germany (Photo: Slike Zev)



Boyd Rice, James Mannox and Simon Norris Leipzig, December 1993



Douglas P. Leipzig, December 1993

Douglas P. beside Yukio MISHIMA's grave, Tokyo,
Christmas Day, 1988



Toyko's Disneyland couldn't wait, July 1989. Douglas P. and Rose McDowall.



Douglas P. Tokyo, July 1989 at the beginning of
"Music, Martinis and Misanthropy" (Photo:Tony Wakeford)



NON, Tokyo, July 1989 - Boyd Rice, Michael Moynihan and Douglas P.



CRISIS, 1978, first line-up: 'The Cleaner', Douglas, Lester, Phrazer and Tony

could be representative of the following remarks Douglas P. made in F.I.S.T.#5:- "The two World Wars have culled too many of the good. We are left with the rest, hence the gradual disintegration of the sole of humanity. The useless people have overbred in this century." So do these lines thus represent this disintegration of the soul of humanity due to the overbreeding of the useless people? And of course that's not my last word on the subject. Other possible and plausible alternatives include (1) That the pursuit of materialism has led to the disintegration of the soul of humanity (2) Substitute 'love' for materialism (3) Substitute 'sex' for materialism (4) Substitute 'disappearance of beliefs and reasons' for 'disintegration of the soul of humanity' throughout. Are any or all of these right? How many more alternatives are there? Or are these lines much more personal? Douglas P. did say in the interview by LES JOYAUX DE LA PRINCESSE:- "If the body is poisoned then I am part of the cure. However, the patient may be already beyond saving." So had his body 'poisoned the light of the truth'? Had his soul been poisoned? Had his will been poisoned? Had his beliefs been poisoned? Had his reason been poisoned? I had always assumed that the sense of hopelessness Douglas P. felt around this time was directed at the outside world and the way it carried itself. However, might this sense not also be inward looking? Do you feel that Douglas P. had hit 'rock bottom' in many ways?

'Hullo Angel', basically Douglas P. and the ever faithful acoustic guitar, doesn't sound too different from the original version that appeared some two years previously on CURRENT 93's "Swastikas for Noddy" LP. Co-written with Tibet, again many of its lyrics I do not understand. In the first instance, do we take the word 'Angel' to be a divine messenger of God? If so, then lines like:-

*"Well, Hullo Angel
It's the End of the World
Well, Hullo Angel
At the End of your Tether"*

could imply the end/rejection of the **religion** that was once called Christianity. I am of course assuming that the Angel does uniquely denote Christianity which is just not true. So perhaps these lines **do** have a wider meaning, encompassing all organised religions. Like minded reasoning could also explain this verse:-

*"Well, Hullo Angel
Time for Sleep
Well, Hullo Angel
Time for Prayers"*

The last verse:

*"That which is Falling
Should also be Pushed
That which is Crawling
Should also be Crushed!"*

literally describes for me how anybody who falls from 'height' should be pushed along in their downfall and how anybody who starts or is already acting in a servile manner should be destroyed/culled. The third line could also imply anybody crawling slowly along the ground, indicating and stressing this fall from 'height'. But what do I mean by 'height'? Those who have pride, dignity, intelligence, a soul, have beliefs, etc, etc.... all DEATH IN JUNE promote. Thus this verse in effect implies that those who 'fall from the grace' of DEATH IN JUNE and that those who have already fallen will not be tolerated, they should be culled.

I wouldn't be surprised if the first two verses actually came from, or were inspired by a dream involving a vision of an angel. Then again, maybe the whole track is.

'In Sacrilege' finds Tibet on vocals accompanied by the occasional sweep of sound from a synthesiser and by an acoustic guitar that really does sound horribly out of tune. Its lyrics are a monument of complexity, perplexity and poetry. The first four lines don't hold any real surprises:-

*"Solitude is not given
It is Earned
In this Conspiracy
Of Destiny"*

They specify that solitude is to be striven for and this association of destiny with a conspiracy confirms Douglas P's belief in destiny within which there is an element of free will. The word conspiracy evokes the idea of something that is being planned in secret (though you may suspect it) which you are virtually powerless to act against until it shows itself. By then, it's often too late. Such is destiny and its pre-determination. Conspiracy, by the very nature of the word, implies something underhand or harmful (or illegal) being planned. Is that how Douglas P. views destiny? Douglas P. said in the interview by LES JOYAUX DE LA PRINCESSE:- "My actions are instinctual. I feel sometimes I am too much a puppet of my Destiny. But, my path is constantly re-affirmed,

soI am doing exactly what I am supposed to be doing!" Destiny just is, nothing else, for better or for worse. You just don't know. You can do little about it.

The line:- "I was Possessed" reinforces the conception and the intention of "The Wall Of Sacrifice" being the final exorcism. Note the use of the word 'was', in the past tense. Had this LP served its purpose?

The following lines see Douglas P. using and abusing the English language:-

*"Shall we die a Master-slave
For this Dog Day Age?"*

While as beautiful as ever, to my knowledge there is no such noun as 'master-slave', whereas the word 'dog day' is very rarely found in the singular and does not often appear in dictionaries. 'Dog days', the plural and a noun, are the days about the time of the heliacal rising of the Dog-star, noted as the hottest and the most unwholesome (lethargic/lazy) period of the year. Initially I felt this point about laziness the proper explanation, but the word in the lyrics is 'Dog-Day'. Eventually I came across this definition of 'Dog-day' in an old dictionary:- "A time in which malignant influences prevail." This definition seems much more promising as an explanation. I've since read somewhere else that 'Dog-day' referred (or refers) to a time when people let themselves be treated like dogs, intimating subservience and a lack of pride and self worth. This definition sounds just as promising as well.

The line:- "In Pursuit of the Impossible Nothingness" smacks of GNOSTICISM. GNOSTICISM promoted the idea that the created world was evil and was totally separate and in opposition to the world of spirit. The GNOSTICS rejected fundamental Christian ideas and values and were regarded as heretics by the Christian church. They did not accept the Christian concept of salvation and redemption and looked for redemption through divinely revealed knowledge, i.e. knowledge of the true nature of man and his need for redemption from the evil world of matter. GNOSTICISM was the intuition of the mystery of the self. Because of its disdain for the body, GNOSTICISM was either rigorously ascetic or completely licentious. For the GNOSTIC, ultimate reality (which is perfection) is nothingness and the attainment of this nothingness can ONLY come through self-knowledge (gnosis). So, is this line related to GNOSTICISM in any shape or form? The line informs us that DEATH IN JUNE/Douglas P. are striving to attain this nothingness but it is impossible to attain. Why is that? Was the will, persistence, endeavour lacking for its attainment? Was the body

weak? Is that why Douglas P. in the next line says he found himself in sacrilege? Was he lacking spiritual self-effort? Or is nothingness just unattainable?

'Death Is A Drummer', with its endless disturbing rumble of noise, could easily have been lifted off the NON "Blood and Flame" LP. And if you turn the volume up (health warning!) and you can bear it, you'll be able to make out two German/Nazi marching songs interwoven into this veritable wall of noise. Unfortunately, I've not been able to positively identify these songs, so it seems pointless to speculate any longer about them and if they have a meaning behind them. Was it just Douglas P. acting according to his nature? By the way, the drummer is a symbol of death, hence the title.

Douglas P. remarked about recording albums and in particular that of "The Wall Of Sacrifice" in COMPULSION #1: "Whenever I've recorded an album it's never been preplanned and you don't know what it's going to sound like until it's finished. You naturally have an idea about some things but very soon the whole thing starts to take on a life-force of its own. 'The Wall Of Sacrifice' naturally progressed that way and, in fact, the order in which they are written/recorded is the order in which they appear on the record. I think the same applies to "Brown Book". The approach dictates itself. Time dictates that. Everything comes out exactly how it should sound. Certainly on 'The Wall Of Sacrifice'."

This LP is without a doubt DEATH IN JUNE's most experimental work and Douglas P. explained in ATTITUDE INCERTAINE #1 that while DEATH IN JUNE was always exploring different musical ways to structure things, it also represented an exploration of themselves, continuing in the same interview:- "We're trying to find, or reach something, and we need different keys to open different doors." Douglas P. said in PREMONITION #9 that the sound of DEATH IN JUNE had become at the same time more simple and more complicated and that this LP was the perfect example of this. Despite this new approach as 'having borne fruit' in Douglas P's own words, he felt he had done as much as he wanted to along the lines of the post-industrial pieces like 'Death Is A Drummer' and the title-track of this LP which had reached a conclusion for him.

Douglas P. also felt that DEATH IN JUNE had come to a conclusion after the recording of this LP which had left him completely burnt out and totally empty. He definitely knew he had to get away and take more time for himself because he now felt he was drowning in his work which was also meant to be his life. Finding England more and more dull and boring, he made the decision to travel and keep travelling throughout Europe, to Australia and to the States. But what



Photos used for DJ promotional postcards that accompanied 'The Wall Of Sacrifice' LP

of DIJ? As soon as Douglas P. finished this LP, he already knew the title of the next but that's all he knew, would he ever re-activate DIJ to record it?

One possible reason for this getting away was that Douglas P. had become completely immersed in magic, the Runes and things spiritual. He said in an interview:- "I was so immersed, I think I was drowning." He then went on to say:- "I wanted a bit of distance and then adopt a more healthy attitude towards things. You can become too spiritual and the things that go with that also lead to other obsessions that become unhealthy. So I have to try and find a balance and that's what I'm doing now." The Runes are now an everyday part of his life, saying about them in THE FIFTH PATH:- "...but they are much more part of the furniture now. However, things like that always remain in flux and I always retain my respect for them. They are never not there."

With such a low run and with copies going to the 'die-hard', reviews of "The Wall Of Sacrifice" LP are virtually non-existent, though DIJ had never pandered to the national music press anyway. On receipt of "The Wall Of Sacrifice" LP which I had sent off for via the NER mail-order service, I also received with my copy two DIJ promotional postcards which showed two photos of young soldiers from the 12th SS Panzer division playing instruments prior to the Normandy invasion. If you compare these two postcards to the original photos you can see that their collar patches of SS runes have been erased, leaving visible the death's head on their caps. It would be so easy to read so much into the use of these photos, but it's the association with the death's head that is of paramount importance here and little less.

CHAPTER SIX

GOT TO GET AWAY

According to the interview in KUNST # 3 Douglas P. could 'question challenge' DEATH IN JUNE by visiting a vast number of countries with the diversity of scenery and people he was looking for. Remarking in that interview: "Over there you can fall asleep in a place and awake in a totally different one. As well as totally different scenery, there are more people and traditions. I think it will be a real cure of Youth for me." We're to find out later if that proved to be the case. However, over the next three years Douglas P. was writing all the time, a few words here, a few words there, but it was all fragmented and nothing was making sense yet. Would it ever come together?

According to the same interview Douglas P. also hoped on his travels to find a certain physical and psychic state of mind that London life didn't offer in order to fulfil an old dream, to write a sort of autobiography in which fiction and fact were mixed. To this day, this dream hasn't been fulfilled. Likewise, the book about DEATH IN JUNE as advertised on the flyer that came with the "To Drown A Rose" 10" which was to include informative and exclusive interviews and photographs was also scuttled around this time. In the first place, Douglas P. didn't have enough time to attend to it, but he also wasn't in a very good frame of mind. Although he knew he had to be involved in this project, there was a side of him telling him that it could be of superfluous sybaritism. (From T.M.F.H.)

In June '89 Douglas P. flew out to Tokyo to join CURRENT 93 in a tour with NON headlining and it was there that he actually first met Boyd Rice and Michael MOYNIHAN. Michael wasn't actually a member of NON, he had only recently formed BLOOD AXIS after bringing his former project COUP DE GRACE to an end in early 1989. Boyd had asked Michael if he would like to go to Japan with him to perform something along the lines of what they had been discussing, to which he readily agreed. Boyd and Douglas P. got on very well together and it became evident that they both shared the same kind of 'vision'. Boyd had wanted Douglas P. to do some drumming with NON for their concerts and it was during those rehearsals that they started experimenting with ideas that later turned up on the "Music, Martinis and Misanthropy" LP. Four tracks were completed for that project during that visit to Japan which also saw both Douglas P. and Boyd appearing on the CURRENT 93 "She Is Dead And All Fall Down" 7", recorded in Tokyo in July '89. In PREMONITION #9 Douglas P. revealed that the majority of the tracks recorded in Tokyo with Tibet for CURRENT 93 have never been released. (Some may subsequently have turned up on the

"1888" LP.) In this same interview Douglas P. said of his visit:- "Moreover, this visit was accompanied by quite a lot of problems and anguish. Everything has its price." So what had happened to make Douglas P. say this? Was it anything to do with the SUPERNATURAL ORGANISATION label?

On the 3rd of July '89 Douglas P. took his place on stage alongside Boyd Rice, Michael Moynihan, Tony Wakeford and Rose McDowall for a NON concert at Osaka. This was recorded and later saw the light of day on the NON "In The Shadow Of The Sword" LP, released 1992 on Mute records. The concert was also videoed and was publicly aired at least once (see the poster). At one stage Douglas P. was hoping to sell it through NER mail order, but I believe this still hasn't been realised yet. The idea may have been dropped altogether.

Towards the end of 1989 "The Guilty Have No Past" CD was released which contained all the tracks from the "Heaven Street" 12", "State Laughter" 7", "The Guilty Have No Pride" LP and 'Black Radio' from the "Burial" LP. For the first time photographs of the first DJ incarnation embellished the inside of the CD's booklet.

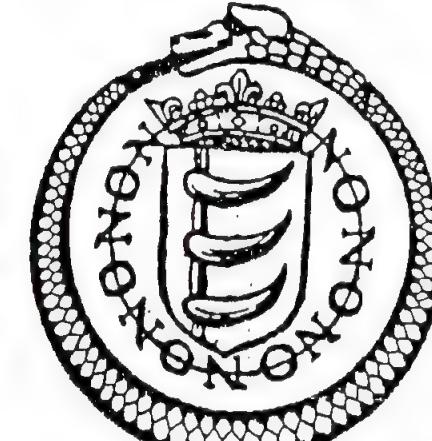
Early 1990 brought the release of the "Nada!" CD which contained all the tracks from the "Nada!" LP, the two tracks from "From Torture To Conscience" compilation LP and the two tracks from "She Said Destroy" 12". This period also found Douglas P. recording again within the framework of CURRENT 93 for the "Horse" LP that was released in a box set with an LP by SOL INVICTUS and another by NURSE WITH WOUND.

March 1990 saw Douglas P. in Denver, Colorado, where Boyd was then living to finish the recording of the BOYD RICE AND FRIENDS LP. Douglas P. said of this visit in COMPULSION: "I really felt the need for some mental fresh air and Boyd, Michael and Denver provided it." Douglas P., who wrote 85% of the music for this LP, was more than pleased with the final product, hailing it in various interviews as "One of the best things I've ever done or been associated with", "the most important project of 1990 for me" and "a masterpiece". Saying in COMPULSION # 1 "I really LOVE that album." Released August 1990, "Music, Martinis and Misanthropy" was virtually billed everywhere as the new LP by DEATH IN JUNE and with some justification it could be claimed so. Douglas P. has even gone as far to describe this as a 'surrogate' DEATH IN JUNE LP and in COMPULSION # 1:- "It was the oasis I was at between "The Wall Of Sacrifice" and "But, What Ends When The Symbols Shatter?" So, why is this LP so 'special' to Douglas P?

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LONG LIVE DEATH!

One answer might be that Douglas P. found working with Boyd very inspirational during a time where he found himself at 'numerous loose ends'. Another may be the almost 60's sound to many songs. Douglas P. has often expressed an admiration of and inspiration from the work of SCOTT WALKER, VELVET UNDERGROUND, JOHN BARRY, LOVE and THE BEATLES. Yet, could we associate Boyd Rice, who had worked principally with noise up to then, with such a passion for 60's music? The bizarre answer is yes! Boyd has always liked female vocalists particularly doing blatant 'pop' songs like PEGGY MARCH, ANNETTE, MANUELA AND THE FIVE DOPS, LESLEY GORE, SANDIE SHAW etc...etc... from the 60's and like ABBA from the 70's. It's a strange world indeed. Also among the names mentioned in the thanks list on this LP for either their assistance or inspiration are the 60's stars RICHARD AND KAREN CARPENTER, THE EVERLY BROTHERS' father and LEE HAZLEWOOD (best known for writing songs with/for NANCY SINATRA and singing with her. One of the principle reasons why Boyd later went on to form the group SPELL with Rose McDowall came from the simple fact that he wanted to be in a group that just consisted of a man and a girl, such as NANCY SINATRA and LEE HAZLEWOOD were.) Boyd also cites among his favourite records "Lie" by CHARLES MANSON which Douglas P. also said he liked in one interview. It's thus no real surprise that this LP/CD has the catalogue number of BAD vc 1969 which would also reflect their interest in MANSON as a person and a symbol.

Also among the thanks/inspiration list is ROD McKUEN, the American poet and composer, and a book of his can be seen in the photo of Boyd's apartment in the booklet to the CD version. Also an ABBA cassette can be seen. McKUEN's poem "Silence Is Golden" was used in the last track:- "If I had a pistol to hold in my hand, I'd hunt down and silence the Good humour man. Pour sticky ice cream all over his wounds, and stop him forever from playing that tune...." (ROD McKUEN wrote the lyrics to "Seasons in the Sun" which was covered by SPELL.)

A name 'criminally' missed off this list would seem to be JACKIE GLEASON, singer and actor, who had much inspiration on this LP as well. He released an LP called "Music, Martinis and Memories" from which the title of the BOYD RICE AND FRIENDS LP was adapted and another LP of his called "Lover's Portfolio" included recipes for "Sippin', dancin' and romancin'", which inspired the 'recipes for fun' on the BOYD RICE AND FRIENDS LP. After buying "Lover's Portfolio", Boyd had a dream involving Jackie Gleason which is recounted in THE FIFTH PATH. Seeing Jackie in a hotel lobby, Boyd asked him to autograph an LP for him which he dashed off to fetch. Upon returning to the hotel lobby, Jackie was gone. Boyd thought he's in the bar and he was.

Boyd picks up the story now "and there he was at the bar, turning round on his stool and saying 'I hope you like martinis kid cause I ordered a couple'. There were two giant martinis in front of him, about three foot tall."

It's also worth noting in the photo of Boyd's apartment the extensive Barbie Doll and Midge (Barbie's younger sister) paraphernalia which Boyd has a great obsession for. I was surprised when I first learnt of this but I knew there would be a reason or reasons behind this, which Boyd explained in FORCED EXPOSURE # 18:- "There are so many levels on which to appreciate Barbie ... On a purely aesthetic level, she's just so stimulating. The fashions are great, everything about her is great. She's like a window into another era, a time when people had a better sense of aesthetics, dressed better, and things were more well designed and constructed. On another level, Barbie is like a barometer of the Decline of the West. You can look at the changes in her from year to year, and see a really obvious degeneration. And the changes are exactly reflective of the changes that were happening in the world. The first Barbies had a look of pride and dignity..." Boyd concludes this passage by asking the readers to send him any early Barbies or Barbie outfits, he'll give them a good home! Another example of this strange world we live in if you ask me.

Another significant name in the thanks/inspiration list is RAGNAR REDBEARD. I was aware that the lyrics to the NON track "Scorched Earth" which was played that night at Osaka had been adapted from the book "Might is Right" by RAGNAR REDBEARD. However, seeing his name in the list, I was unsure of his 'contribution' to this LP. I felt his inspiration may be more in general and nothing specific. Boyd, in BEN IS DEAD # 24, said that there was something by him on this LP, but what it was I still didn't know as I've never read "Might is Right" and I've not been able to locate a copy anywhere. (Anybody who has a spare copy of this book for sale or who is prepared to lend me a copy, please get in contact.) Then I was recently sent a review of RAGNAR REDBEARD and his "Might is Right" and I couldn't believe my luck as it contained several lines from the book that appeared in the track 'An Eye For An Eye'. Those lines are:-

*"The natural world is a world of war,
The natural man is a warrior,
The natural law is tooth and claw,
All else is error."*

It would seem Boyd has taken on board these actual facts of existence as his very own philosophy and issues them here as his very own personal manifesto. At the heart of this manifesto is that the natural law is eternal conflict, in which

strength confers victory to those who possess it. That's the way it has been, that's the way it is, that's the way it will be, it just is, that's tooth and claw. Not referring exclusively to the animal kingdom, this eternal conflict exists everywhere throughout the whole world whether it be between two or more people, parties, villages, nations, countries ... RAGNAR REDBEARD remarked in this book:- "We are born into perpetual conflict. It is our inheritance...." Thus the natural world is a world of war.

Part of his 'manifesto' is that the natural man is a warrior whose soul is aggressive and indomitable and who 'disdains the life of the weak and cowardly who seek security in whatever form of slavery offers itself.' (From the Boyd Rice essay "The Warrior Ethic".) The warrior 'fearlessly accepts unpleasant truths, recognising that they will offer him greater understanding into the nature of life, and thereby make him stronger.' The warrior subdues his adversaries by any and all means possible. 'Whatever allows him to prevail over that which opposes him is strength.' This makes the point that strength does not exclusively refer to physical strength. RAGNAR REDBEARD announced:- "Mastership is right, mastership is natural, mastership is eternal. But only for those who cannot overthrow it, and trample it beneath their hoofs."

First published in 1896, "Might is Right" is one of the gospels of 'Social Darwinism.' It's alleged that it was ripped off wholesale by ANTON LAVEY in his "Satanic Bible". It promotes the doctrine of force and alludes to the 'survival of the fittest', no longer being hampered or denied by spurious doctrines of brotherhood or equality. "And consequently the only law that men ought to honour and respect is the law that originates and finds its final sanction in themselves - in their own consciousness" concluded RAGNAR REDBEARD. He believed that Anglo-Saxons were the superior race, excluding all Black, Jews, Asiatics and "degenerate" whites from his class of supermen. Though his racism undermines the logic of his philosophy of power, as a Non Aryan may prove to be stronger than one of Redbeard's Anglo-Saxon supermen, should he then be denied, as the victor, the "right" to his spoils? His work is flawed by other such major contradictions, yet I read that this book 'remains worthy of the attention of all who are conscious that their 'rights' are equal to their 'power'.'

'Social Darwinism' which sounds very nice, in fact doesn't exist as such. Darwin was the first to put forward a really detailed analysis of the evidence for evolution. He developed the hypothesis of natural selection as a mechanism to explain not only how the process of evolution could have occurred but how it must have occurred from the observed fact that all living organisms are subject to heritable variations. This doesn't bear much relation to what has been discussed in the

above paragraphs. DARWIN's theory strictly applied to the animal and plant species and nowhere was there mention about how it related to human society.

Does RAGNAR REDBEARD make any other contribution to this LP? I'm taking bets on this!

Among the thanks/inspiration list is one name that seems to be constantly overlooked or one that people are unaware of, that of ARTIE DE GOBINEAU whose full name is ARTHUR comte de GOBINEAU (1816-1882). His most influential work was the "Essay on the Inequality of Human Races". In his composition, that Aryan societies will flourish as long as they remain free of black and yellow stains, and that the more a civilisation's racial character is diluted through miscegenation the more likely it is to lose its vitality and creativity, and sink into corruption and immorality. His theories had a marked effect on the thinking of such men as WAGNER and NIETZSCHE, and it's said that Hitler turned to him for inspiration. Given this, it's not surprising that he is often referred to as the 'father' of racism. Before you start jumping to premature conclusions, I have not read anything by him myself so I cannot claim to be an authority, and I don't know what aspect of his writings Boyd shares. I understand this particular essay is a three volume set and we can't really examine it in detail in a matter of a few lines. However, was DE GOBINEAU's inspiration in general, or is there something specific by him Boyd used on this LP?

Among the friends on this LP were Rose McDowell, Tony Wakeford (who only played bass on one track and who was surprised to be mentioned at that), Michael MOYNIHAN and BOB FERBRACHE (who is also listed as the Denver engineer). The 'recipe for fun' on the back of the LP cover tell us that Boyd Rice and his friends not only remember what love really means, they even like to write songs about it. This is a very special kind of love, a love that is described in the 'recipe for fun' as: "one that doesn't squander itself or spread itself too thin. A precious, vital love that's never wasted on the weak, the botched, or the lowly. The sort of love that eschews the corrupt and cowardly, that they might reap the scorn they so richly deserve." Finishing with:- "This is the new contempt of the world. This is the new Love of the world." Misanthropy is indeed another word for love for Boyd Rice and his friends. Boyd expanded on this new kind of love in THE FIFTH PATH:- "Yes, this new love is simply recognising that there is an order within nature and living accordingly to it. It's recognising Life's Will, and moving within it, not outside it. That to me is love, real love. It's not affection or charity wasted on the undeserving. When you divorce the concept of love from the organic laws of life, it becomes a

meaningless abstraction.... I don't think that violence and love are mutually exclusive. Not at all. In some situations violence is love. It serves the will of life.... This can be as simple as merely realising that some people aren't smart and some are stupid, and some are weak, and some are strong. I know this to be true. And I know that if I associate with people who are stupid and weak the quality of my life will be diminished and cheapened so I act accordingly. And my life is a thousand times better because of it."

This love is explicitly declared through Boyd's very unique and colourful lyrics, some of which may shock and offend you, though it does explain in the 'recipe for fun': "And these ditties don't pull any punches. Why should they? Truth doesn't mind stepping on a few toes. Nor does love." Now prepare for a 'Joyous listening experience' of 13 tunes starting with 'Invocation'.

'Invocation' seems to set the scene with an almost post-industrial background, reminiscent of CURRENT 93's earlier work, 'laminated' with wailing monks. But how easy it is to be fooled! The background is in fact a song by the CARPENTERS of the same name which appeared on their first LP "Ticket To Ride" released in 1969 though here the song has been slowed down considerably. The notes on the 'guide to listening' to this track say of it:- "A perfect love I bring" which is also taken from the lyrics of that CARPENTERS song. Also, towards the end of this track, another song played backwards can be just made out. It's in fact 'Never Learn Not To Love' by THE BEACH BOYS and although credited to Dennis WILSON, the song was written by Charles MANSON with the original title "Cease To Exist".

'People' is basically guitar and backing harmonies, with Boyd talking over the top. Here are a few lines of the choice statements made by him:

"Do you ever think about what a lovely place the world would be without all the people that make life so unpleasant. All the small, petty people, all the ugly, annoying people. I try not to think about it. I like to think about what could be done to these people."

"Have you ever dreamed of killing all the stupid people? Not just the unintelligent people, but the sort that don't know anything about anything, yet seem to have opinions about everything."

"Do you ever want to kill all the people who tell lies?"

"Do you ever want to kill all the slow people in the world? The people who are in front of you when they should be behind you."

"And what about the really ugly people? Add them to the list as well."

"Some people try not to think about life's ugliness. I've thought about it quite a lot. Something should be done to these people. Something to make them suffer, the way they've made us suffer. I say bring back the CIRCUS MAXIMUS for starters. Unless these weeds are dealt with they will poison everything. They are poisoning everything! We need a gardener."

"What ever happened to Vlad the Impaler? Where is Ghengis Khan when we need him? Or Roy ? Ayahtolla Khomeni? Adolf Hitler? Benito Mussolini? Nero?..."

(The circus maximus was the largest of the Roman hippodromes and one of the largest sports arenas ever built. Boyd's reference to it more than likely stems from the other Roman 'activities' called entertainment it played host to.)

What is your reaction to these lyrics? Are you offended by them? Do you laugh at them? These are Boyd's innermost thoughts. Behind your socially acceptable facade are they your innermost thoughts as well?

'The Hunter', clocking in at just over half a minute, contains one solitary line: "The hunter must hunt, for as soon as he stops, he becomes the hunted." That sounds common sense to me. It's Boyd recognising and serving the will of Life.

In 'Nightwatch' Boyd 'keeps his good eye open' for 'someone in the night'. What is this someone? An enemy? An ignorant person? A weak person? A coward? The piano work throughout this track really makes it.

'Disneyland Can Wait' is back to that magical sound of just Douglas P's guitar, great backing harmonies by Rose and spoken vocals by Boyd. The complete lyrics are:

"Someday I'll take you to Disneyland. We'll go on Mr Toad's Wild Ride, and follow him straight to hell. But that's not necessary just now. For now hell is all around us. No rubber devils, no smell of sulphur but hell nonetheless. Hell more grotesque than any medieval woodcut. Instead of dramatic demons, a lifeless shuffling whore without soul, without imagination, without worth and beyond redemption. Some day I'll take you to Disneyland. I'll buy you a pair of mouse ears, tons of cotton candy and a big helium balloon with Mickey inside. But all that can wait. Today I'll buy you a .357 Magnum and lots and lots of



bullets. I'll buy you a stack of AK47s and a warehouse full of banana clips, loaded and ready to go. I'll buy you a B52 loaded with neutron bombs and lots of soldiers to do whatever is necessary. Some day there will be more of us. And maybe then the world can be Disneyland. And visiting Hell will be novel again.

In these lyrics Boyd regards the world of today as Hell and Disneyland is equated to happiness. This opinion about Disneyland falls into place if we take a look at the photo of Boyd Rice before the entrance gates/towers to Disneyland in the "Industrial Culture Handbook" which has the caption: "The happiest place in the world." In FORCED EXPOSURE # 18 Boyd gave a description of Mr Toad's Wild Ride:- "Every scene is about you almost being killed. A stick of dynamite goes off, a stack of boxes almost falls on you.... eventually, a train runs into you, kills you, and the next scene you see is the Gates of Hell, complete with the smell of sulphur and all these little devils hopping up and down." This ties in with some of the lyrics nicely. WALT DISNEY also appears on this LP's thanks/inspiration list and in this same interview Boyd spoke of the intrigue he had for Disney, a man, like Hitler, who had changed the 20th Century. WALT DISNEY had imagination and the will to realise it. In COMPULSION # 1, in reply to the question "What is Boyd Rice like?" Douglas P. replied:- "In fact, he seems a perfect candidate for a managerial post at Disneyland." I've always liked that. Moreover, Boyd, Douglas P. and friends, while in Japan, had only gone into the studio to rehearse following a 'seminary' to the Disneyland at Tokyo!!

All I can say about the lyrics is, do you agree with them?

'An Eye For An Eye', whose most important lyrical content we've already discussed, is made up of a collage of what sound like film soundtracks/theme tunes to TV programmes etc ... unfortunately none of which I recognise. I need to ask again, do you agree with what Boyd is saying with 'his' lyrics?

In contrast to the almost 'happy' sound of 'I'd Rather Be Your Enemy' the lyrics to it run:

*"Love is a game and it's a shame but sometimes you don't win
But don't you do what others do, when I see you again
Because I'd rather be your enemy, than hear you call me friend
In a time when I was blind, I let you take me in."*

Basically, it's a good old fashioned song about Love and what it can do to you. The middle two lines, drawing from personal experience, paint the picture for me of how, when a relationship comes to an end, one partner invariably asks

the other "Can we still be friends?" Whereas some would normally yield to this request, Boyd's reply would be:- "I'd rather be your enemy than hear you call me friend." Alternatively, is that line a reference to the idea of love in general?

Boyd, our hero, tries his hand at poetry in 'Tripped A Beauteous Maiden'. A maiden who refuses the advances of a prince and then a perfumed noble, is taken off by force by a dashing stranger who she falls in love with. A lesson for us all I think!

'As For The Fools' has much the same attitude as 'People' and 'Disneyland Can Wait':-

"You might well ask what I make of such pandemonium. I can make of it only what it is: stupidity, destruction and death. I can indeed merely perceive a world of insects, differing in size and species, armed with saws, pinchers, drills and other tools for ruin. Intent on bringing down rights, morals, laws and customs, all that I have loved and respected. A world which burns cities, raises monuments, and now spurns books, music, pictures, substituting for all of them raw potatoes, under done beef and rough wine. Would you want to spare such a rabble, if there was at hand a sure way of destroying them? That is for you to decide. As far as I'm concerned, lend me for one moment the thunderbolts of Jupiter and I will destroy however much is necessary of the irresponsible mass of brutes."

Or:

"As for the fools, I would be pitiless. They are the lame and bloody authors, the sole and detestable agents of universal decay. And my thunderbolts would rain down mercilessly on their perverted brains. No, such a game do not deserve to live. Indeed, an ordered world cannot survive so long as such croaking vermin exist. The errors of splendour and creativity were those when such reptiles did not crawl up on the steps of power."

To Boyd, order is better than chaos and he expanded on this in his "The Warrior Ethic":- "There is an order that runs throughout life, and throughout nature... To recognise this order and to understand why and how it works is the single key to true wisdom. Any individual who sees only chaos around themselves is too lost in confusion to recognise the inescapable order that constitutes organic reality." This ordered world desired so much by Boyd cannot be restored and maintained if the fools are tolerated. Boyd will not tolerate them, he has chosen which side of the fence he is on. On which side are you? The facts are before you.

'Shadows Of The Night' is underlaid by the Nazi marching song "Das SS Lied" and why was it used? I've not read anywhere that Boyd has any interest in German/Nazi marching songs, though Douglas P. has. Boyd does have a fascination for 'the whole Nazi thing', being interested in their emphasis on imagination and the will. Saying about Hitler:- "Some completely unknown guy with no skills, how he could rise and transform reality." (From FORCED EXPOSURE # 18.) So, is its use a reflection of his fascination for 'the whole thing'?

The fleetness of life is expressed for me in the line: "In this world that we know now, life is here - then gone". Boyd, in the next line, reassures himself that: "somewhere in the afterglow, law lives on and on". In my original manuscript I had put either 'afterworld' or 'afterlife' in the place of 'afterglow' (which I've let myself be convinced is being said) and explained that I felt that Boyd was making the point that death had something better to offer than this 'hell'. Yet, the 'correct' word is afterglow and when we employ the literal definition within the whole line, it does bring a meaning to it. But, on another level, it may also convey the same interpretation I put forward a few lines ago. Does 'afterglow' represent the 'afterlife'? This track is one of the few on this LP that is lyrically complicated. Numerous questions arise from it. What is "the echo of the past, calling you to me"? Pride? Dignity? The warrior in Boyd? His soul-orientated values? Maybe all these and more, the list may be exhaustive. What is "Shadows of the night, calling me to you"? Is it death? It's always said Boyd is talking about death, yet from the interviews I have with him that doesn't seem to be the case. Then again, I don't know him personally.

"Down In The Willow Garden" is back to the side of the 'soft' guitar sound. The lyrics run:-

*"Down in the willow garden where me and my love did meet
As we sat courting, my love fell off to sleep.
And I had a bottle of German wine, my love she did not know.
So I poisoned that dear little girl, on the banks below.
I drew a dagger through her, it was a bloody night.
I threw her into the river which was a lovely sight.
My father often told me that gold would save me somehow
If I would murder that dear little girl, whose name was Rose McDowell..."*

"Down In The Willow Garden" is actually an old traditional folk song, which Boyd has changed a few words to, some of which are important, others not so - 'A bottle of Burgundy wine' now becomes 'a bottle of German wine' (Just

like in "Runes And Men"), 'a dreadful night' now becomes 'a lovely sight' and 'Rose Connelly' is now 'Rose McDowall'. Boyd thought it would be funny to change the names and even though we don't know Rose's reaction to this, I'm sure she was flattered. Boyd said of this in THE FIFTH PATH:- "It was done with affection and I'm sure she can tell. But, to drown a Rose? I don't plan to, no."

THE EVERLY BROTHERS cut a version of "Down In The Willow Garden" for their 1958 Cadence LP "Songs our Daddy taught us" which was a compilation of acoustically recorded folk songs. This LP's title is the source of Boyd's acknowledgement to "the Everly Brothers' father" in the thanks/inspiration list. I do prefer the Everly Brothers' version despite some great backing vocals by Douglas P. on Boyd's rendition.

Accompanied solely by kettle drums, Boyd, the teacher, gives us his "History Lesson":-

*"History's lesson reveals that war is the father of all, and the king of all
And some he has made gods, some men, some bond and some free."*

or

*"The history of the world is the history of wars.
It is the history of people preying upon people and people resisting
predation."*

or

"The great heroes of history are the great mass-murderers of history."

Finishing with the following statement:-

"During the first three quarters of this century alone, more than 70 million people were killed as a result of wars, revolutions, insurrections, rebellions, massacres, assassinations, executions, exterminations, genocides and so forth."

Not much code to unscramble there. The natural world is a world of war. Again, the only question that arises is: Do you share his view of history? Likewise, do you share any of the views on this LP? Have you been converted to his way of thinking? Are you now persuaded to turn your new thoughts into action through this new concept of musical manipulation heralded on this LP

as 'Stereo Action'? 'Stereo Action', according to the LP/CD cover, brings "a deceptive new acceptance of subtle persuasion" and allows voices, melodies and total ideologies to appear to move thrillingly through the subconscious. For then, and only then, as scratched into the end grooves of one side of the LP, blood will become another colour of hope.

In the past, I've not been heard to utter too many good words about this LP, but there is so much more on offer here than I at first realised. The music is simple in its nature and overall quite appealing. This LP was such a radical departure from the Boyd Rice/NON 'normal style', it surprised me and I'm sure it surprised many others. And this both Douglas P. and Boyd found very pleasing. However, you can't really divorce the lyrics from the music and therein lies my problem as I don't agree entirely with what is being said. But this is not the time or place to discuss this. This LP/CD is a good document of Boyd's obsessions, interests, feelings, thoughts...etc...at that time and is presented for all whether I accept them or not, and whether you accept them or not. They will forever be a basis for discussion. Boyd replied to a question about his seemingly bleak world view in BEN IS DEAD # 24:- "People think I'm a pessimistic person. I think I'm fairly optimistic. I'm a realist. I don't see myself as being 'dark and gloomy'. I think I'm just honest. I look at the world and I see where it's heading ..." That is for you to decide.

In COMPULSION #1 Douglas P. said a BOYD RICE AND FRIENDS II was being planned, hopefully to be recorded during the winter of 1992. I've not heard whether any progress was actually made on this project at that time or since. But no more vinyl from BOYD RICE AND FRIENDS has been forthcoming. Has this project fallen through? The answer to that is no! We'll just have to wait and be patient.

If "Music, Martinis and Misanthropy" was the highpoint of 1990, the release of the bootleg "Live In Japan" LP must rate as one of the lowest for Douglas P. He was absolutely gutted at the time and explained why in COMPULSION # 1: "...despite providing the photos for the sleeve I was never consulted about anything else regardless of a contract being signed and tapes being listened to. The tapes I heard are not those that turned up on the record." Continuing: "Pathetic rip-off merchants!! That whole period is a very complicated story. It's too sad to buy. For once I was very stupid and trusted people." Not knowing it was a bootleg, yes I bought it, parting with £18 (I think) to have the privilege of owning this one-sided LP and there is no other better way of describing it than a rip-off. Released on the Japanese SUPERNATURAL ORGANISATION

label, the quality of the recording is reasonable and comes complete with a great insert of Douglas P. 'in action' playing the kettle drums. On the front cover of the record sleeve is a photo of a MISHIMA poster, with other photos of MISHIMA on the actual record labels. But, the Japanese writing on the front sleeve does not spell DEATH IN JUNE, it's June's death or something like that!

The only thing I can say in this LP's favour is that DIJ's performance that night was 'classic' and since no other document of it exists, we would have sadly been denied this pleasurable experience of EVER hearing it, had it not been released. Though I doubt the whole concert appears on this LP which is a real shame.

This LP is noteworthy for a version of 'In Sacrilege' that contains slightly different lyrics and a slightly different arrangement to the studio version on "The Wall Of Sacrifice" LP. The lyrics finish with the lines:-

*"We die in solitude.
In solitude, in solitude, in solitude."*

Depending upon your definition of the word solitude, these last two lines could contradict the sentiment of this track's first two lines:-

*"Solitude is not given
It is Earned"*

Is that why those finishing lines were dropped?

SUPERNATURAL ORGANISATION were also responsible for 'bootlegging' widely "The Wall Of Sacrifice" LP. The original is easily distinguishable with its white/gold cover as opposed to the brownish/sandy colour cover of the bootleg. With the catalogue number of SUR 8, I'm unsure of this record's quality, but I do know this version was sold in the shops at an even higher price than the original!

The only other DIJ release of the year was the "1888" split LP with CURRENT 93 on NER. Just in time as a filler for all your xmas stockings! The lavish specially embossed, foil-blocked, gatefold sleeve really does deserve a mention and it's worth buying this LP just for the cover alone if nothing else. The front cover is a photo of a carving of a farmer (peasant) beside an oak tree adorned with acorns. The back cover includes a photo of two statues, one of whom is holding a tablet engraved with 1888. Both photos are superb, but where were

they taken? I'm sure Douglas P. 'found' them on his travels. And then what of 1888? If we knew where the photo came from, I believe that would answer our question. Was the LP named solely by chance because of that photo? Or was it named after a historical event? There has been great debate among friends I know to '1888' and the strange thing is that we've come up with so many (speculative) historical events that all have resonance to DEATH IN JUNE at various stages of its life. As always, maybe that was Douglas P's intention behind "1888", to get us thinking. Among my favourite 'speculations' is that "1888" is the year between the birth of Adolf Hitler in 1889 and that of Ernest Röhm in 1887!! See what I mean? Tibet maintains that there is no significance to "1888" other than the fact it happened to be engraved in the tablet in the photo used as the back cover. I wish someone would ask Douglas P. if that is indeed true, but then again wouldn't it spoil all this conjecture a bit? Would we get a straight answer from Douglas P. anyway?

"1888" is a good résumé of Douglas P's collaboration with Tibet and vice versa over the past few years. Featured on the DIJ side are 'Break The Black Ice' - taken from "The Corn Years" CD with Rose McDowall on lead vocals, 'Fall Apart' - taken from "The Wall Of Sacrifice" LP and remixed with additional vocals by Rose on the chorus, and 'Rule Again' - a new mix which highlights Tibet on lead vocals. On the CURRENT 93 side are two tracks from their pop album "Swastikas for Noddy" which Douglas P. had a big part in recording and two tracks recorded in Tokyo, 1989, which I'm sure Douglas P. also had a hand in. One of the tracks recorded in Tokyo "The Signs and Sighs of Emptiness" contains the lines:-

*"To Love is to lose
And to lose is to Die..."*

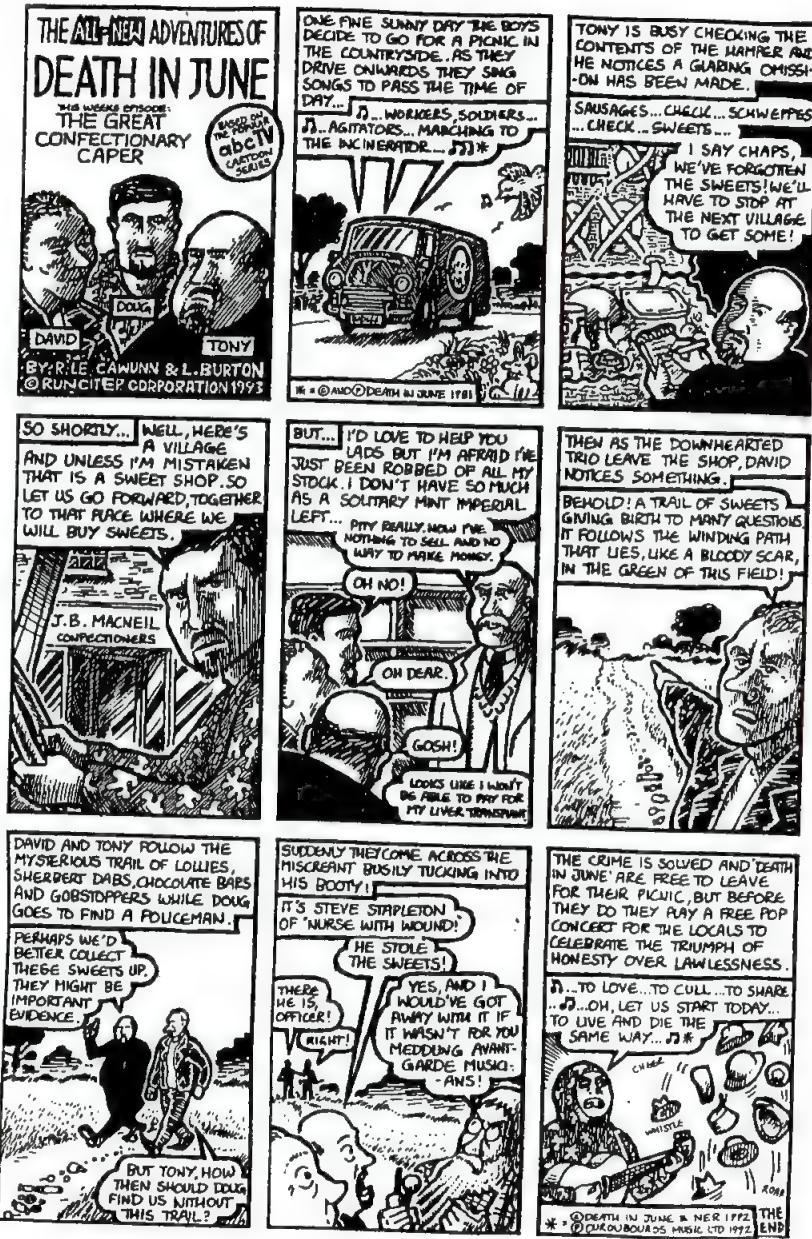
which had previously been used in the DIJ track 'Fall Apart'. This close collaboration is also reflected in this LP's catalogue number BAD VC 693. The 6 is for DIJ and the 93 is for CURRENT 93. In the end grooves of the DIJ side is scratched quite a humorous statement: "Never throw away a key! ... Or a porky prime cut." Records cut at PORKYS in London are endorsed with 'A porky prime cut' in the run-off grooves, this Douglas P. has parodied. On the CURRENT 93 side is scratched a dedication to Douglas P. and Rose:- "To Douglas and Rose with blossoms and blood".

Strangely enough the so-called Rose mix of 'Fall Apart', along with a remix of 'Giddy Giddy Carousel' (which doesn't sound all that different) were originally sent off to a German/American company who had approached Douglas P. in the autumn of 1989 about a planned compilation CD with the working title

"The Demonic Revolution". The CD was planned to feature amongst others NON, ANTON LAVEY, SOL INVICTUS and CHARLES MANSON. However, having not heard anything about this project over that next year and having given up on its release, Douglas P. decided to put out 'Fall Apart' (Rose mix) on "1888". And then suddenly to Douglas P's surprise and slight annoyance, this project did appear along with 'Fall Apart' (Rose mix) but under a new title of "The Sacred War" with a revised list of artists, although it still featured tracks by ANTON LAVEY, SOL INVICTUS and NON on which Douglas P. made an appearance. The NON contribution 'Total War' was, in fact, a live recording taken from that NON concert in Osaka, Japan on July 3rd 1989. It's worth mentioning that a short piece of dialogue from the film "Taxi Driver", which is also one of Douglas P's favourite films, can be heard in the collage intro to this track:- "You screwheads. Here's a man who would not take it, a man who stands up against the scum..." Quite appropriate, don't you think?

In a 1991 interview, Douglas P. explained that both he and DEATH IN JUNE were at a crossroads:- "I did a lot of travelling all over the world and came back even more empty unfortunately. I felt it would help. I think the problem is that if you write down your dreams and what I've achieved over the past three years, I've achieved practically everything I ever wanted to do in life, meeting people and doing things, etc... more complicated than that to do with my life. And once I had done that it didn't leave me anywhere. It left me floating in nothingness. It didn't give me any answers. I've been trying to pull the strength back in and this is one way of doing it. So maybe I'm going to do some live work to help build things up and then start recording again and put a new album out. DIJ possibly can go in a variety of directions. It could certainly go into doing more live performances. It could go into doing another LP which would take some time to record. Or it could just go into a big space. I don't know." What would be the next move?

March 1991 found Douglas P. and DIJ as a special guest on the CURRENT 93 and SOL INVICTUS tour in Austria and then Germany. Initially, even though being asked to play guitar in CURRENT 93, Douglas P. didn't want to do the tour because of his bad previous experiences of touring. But after receiving assurances that this tour would be properly organised, he changed his mind and decided to do it. The others on the tour all told Douglas P. that they would really like DIJ to join the tour as a sort of special guest. In another change of mind, he agreed to this. The line-up for these gigs would be Douglas P. (naturally!), Tibet and a new face JAMES MANNOX. James Mannox, who had his own group SPASM which had released several records, had only recently started to work with CURRENT 93, making his debut appearance on the live "As The World Disappears" CD. Despite only performing short sets of five or

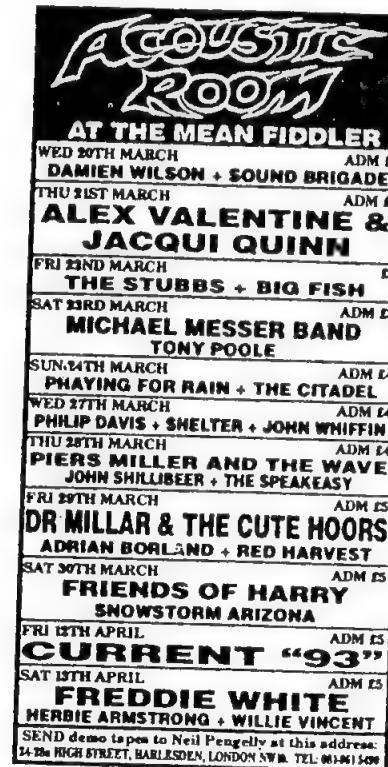


six songs on that tour, Douglas P. was nonetheless inspired enough to decide that it was about time to play the UK again after a six year absence. And I would be there among the crowd for the first occasion.

On the 16th of May 1991, DEATH IN JUNE headlined at The Venue, New Cross, London, supported by CURRENT 93 and SOL INVICTUS, although that wasn't the original intention. CURRENT 93 should have played last, but it had been deemed that DEATH IN JUNE would headline. However, strictly speaking it can be said that the concert at The Venue didn't mark DIJ's triumphant return to the UK after the six year break. On the 12th of April 1991 CURRENT 93 played the small acoustic room of The Mean Fiddler, Harlesden, London (the number of tickets were limited to 93!) with Douglas P. on guitar, when half way through their set, suddenly and totally unexpectedly, four DIJ songs were performed - 'Leper Lord', 'Torture By Roses', 'Heaven Street' and 'Fall Apart', of course with Douglas P. doing the vocals. Imagine my surprise and delight at this. That night remains very special to me, unlike The Venue concert, where their performance, marred by technical problems, just didn't live up to my expectations. Perhaps it was because of the lack of Rose McDowall and her voice which I feel adds so much to the sound of DIJ. Don't get me wrong, I wasn't disappointed but I felt DIJ could do much, much better. I still feel that SOL INVICTUS were easily the most impressive band that night.

In FEAR AND LOATHING #9, Douglas P. remarked: "Everything in the near future will really depend on the outcome of this gig tonight." I would guess that Douglas P. was just about satisfied by his performance that night and not much else. The coming months would see the release of more official DIJ products and his involvement again with CURRENT 93 in the studio and live. STILL there was little sign of any new DIJ material. In FEAR AND LOATHING #9 Douglas P. said almost despairingly: "But I've already started work on the next DIJ album, which will be called "But What Ends When The Symbols Shatter." I've already written songs for that, but it seems to be taking a long time..." Would this LP ever be realised?

In July 1991 NER released "The Cathedral Of Tears" CD by DIJ and it should be regarded above all as the sister CD to the "The Corn Years" CD, bringing together virtually all the 'left-overs' from the "Brown Book" LP and "The World That Summer" LP that didn't make it onto "The Corn Years". Unfortunately, unlike its sister, there are very few extras on offer here to make you want to rush out and purchase it, unless your original records were so shot to pieces by then through wear, that you had become fed up with the hiss and scratches. The only extras were 'Brown Book' (re-read) - basically speech segments from the film "The World That Summer" supported by background harmonies - and



a new track "Cathedral Of Tears" recorded live at Bar Maldoror, London, 29th May 1991.

The DIJ personnel listed for that night were Douglas P, Tibet and James Mannox, the same line-up as the concert at The Venue. Like the previous NWW and CURRENT 93 LPs recorded at Bar Maldoror, was this track taken from an actual concert or just recorded 'live' in a studio somewhere? Given the quality of the track, it must have been recorded 'live' in the studio, I do not remember a DIJ or C93 concert that night in London. It may be from a private party which wouldn't have been advertised. I don't know. Douglas P. said of Bar Maldoror in GLASNOST:- "It's a moving venue that doesn't have any particular venue/place. Wherever we decide to play, if we think that Bar Maldoror will appear then they (C93, NWW) will do a special performance or DEATH IN JUNE will do a special performance and Bar Maldoror then exists and that's it. We decree that will happen."

This track is very 'hard' sounding with pulsating keyboards and lashings of electric guitar, all very surprising I think. It's nearer the post-industrial noise pieces off "The Wall Of Sacrifice" than the acoustic delights off the same LP, showing that nothing is ever finished, for it can come back with renewed vigour. The lyrics continue with their ambiguous self. The lines:-

*"And, only Dreams can redeem your Life
Where only Dreams have received your life"*

reiterate yet again the importance Douglas P. attaches to dreams.

Of all the lyrics written by DEATH IN JUNE, its remaining lyrics I've spent the most time thinking over. I've mulled over various ideas time and time again, and while some made sense, others didn't. Yet all this time I was very reluctant, for some strange reason, to put them down on paper. Anyhow, this is what I finally settled on, starting with the last verse first:-

*"But I cannot right
What I have done wrong
And we will never Return
To where we have Gone"*

The first two lines could refer to any and all mistakes/errors Douglas P. has made in his lifetime, in fact any decision Douglas P. would wish to change with hindsight, and how these mistakes/errors/decisions cannot be righted. In one sense a mistake/error cannot be righted once it's been made because it has

already been made, but anyway, wouldn't Douglas P. say that it was destiny that was responsible for it in the first place? These lines don't actually tell us that he wishes to right what he has 'done wrong', just that he can't. Conceivably, these lines could also refer to any mistake/error he has made in other lifetimes that he couldn't right which would then carry into his next lifetime for which he is still responsible.

Troubled by the "I" becoming "we" in the last two lines and by whether or not they are somehow linked to the first two lines, do they speak of recognising in the current lifetime those mistakes/errors made in past lifetimes and of correcting them? Or more simply of not repeating mistakes/errors made in past lifetimes in the current lifetime? Would this action then be part of the 'wiping of the slate clean'? So, why the "we"? I feel this line of thought applies on a personal level and not that of humankind. Unless it refers to present day humanity not repeating mistakes/errors it has made in the past. This would then open up a host of other questions again, like when did these mistakes take place? Why are they viewed as mistakes? . . . Would one of these mistakes/errors be centred around those events that took place in Germany in June 1934 which started the countdown to World War II? For this is when Douglas P. believes the decay set in.

In this third verse:-

*"Never before this Thrill, this Motif
Never before this Vision, this Salvation
And never Again this Past and this Future"*

I believe Douglas P. speaks of his current life as DEATH IN JUNE which has not happened in any previous lifetime - "Never before" - and of what his current life as DEATH IN JUNE means to him and offers him - "this Thrill, this Motif, this Vision, this Salvation". Does it then follow that the change Douglas P. has brought about in his current lifetime as DEATH IN JUNE mean he will not repeat (or relive) the past of this lifetime and of previous lifetimes? "Never Again this Past"? If Douglas P. does not repeat the same past in this lifetime then he will not repeat the same future (which of course is based on the same past) in this lifetime or in lifetimes to come - "Never again this Future".

The lines:-

*"Overwhelm me with Nothing
But, Nothing and Nothing"*

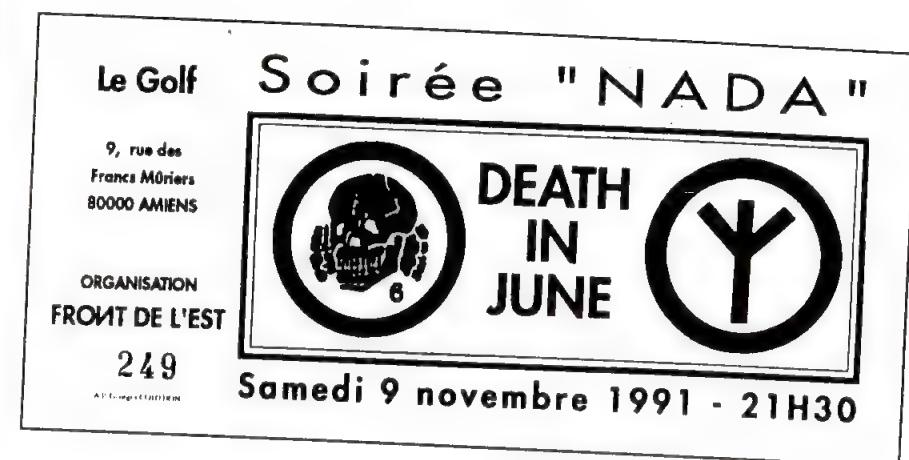
in my opinion could either be a reference to GNOSTICISM (see page 131) or to how Douglas P. found himself in 1991 (see page 152). Or maybe both. Or is Nothing everything and vice versa?

I would like to have said that flashes of inspiration had come to me about the first three lines of the first verse:-

*"In this Cathedral of Tears
We shall tear you Heart
Into pieces of Emotion"*

but I can't. I could quite easily have 'forgotten' about these lines and just not mentioned them at all, yet I'm strangely drawn to them, just like many other things I can't explain. "This Cathedral of Tears" in the first line must be a metaphor, but of what though? This painful, sorrowful world? The body is often likened to a temple, so is the word "cathedral" another word for body? The "Tears" part could be interpreted in many ways, all of which would be germane I'm sure. Or is the word "cathedral" in many instances symbolic of organised religion? Or a specific organised religion? The "Tears" part would then become what Douglas P. thinks of organised religion, yet with "tears" having many varied interpretations we still can't pinpoint Douglas P. As for the other two lines, I'll leave you with them! Beautiful poetry but I ask again, do they have any import? And how do DEATH IN JUNE intend to bring about the object of these lines? Through the music? Through the lyrics? Through the symbols? Through the 'whole'? For we can't say through the truth, for what is the truth?

This year also saw the eventual release of the "Ostenbraun" double cassette box set by the French group LES JOYAUX DE LA PRINCESSE in collaboration with DEATH IN JUNE/Douglas P. Beautifully packaged, limited to 300 copies (though the DIJ official discography gives it limited to 333 copies), it featured, among their own instrumental tracks, remixes of DEATH IN JUNE tracks 'Rule Again' and 'Heilige', vocals by Douglas P. on two tracks - "Ostenbraun" and "Blood By Despair", and an interview with Douglas P. recorded for RADIO BETON A TOURS, dating from the time of "Brown Book", though minus the questions! Originally it was only planned to edit the interview but the collaboration grew and the DEATH IN JUNE narrative "Carried away by despair" came much later. The first verse of this narrative "Carried away by despair ..." to "for his inner glory" and the line in the fourth verse "I am the spirit that hovers above the shapeless mass of dream" are straight out of GENET's "Miracle of the Rose". I'm unsure if the other parts of this narrative are Douglas P's own work or similarly taken from other books (can anybody help out?). The background music to the "DIJ interview" side of the "Interview" cassette comes from the film "Triumph of the Will". A nice little touch I think.



One of the photos used as a cassette cover to 'Ostenbraun' box set

Erik of LES JOYAUX DE LA PRINCESSE said in one interview: "I took a lot of time to realise "Ostenbraun" in order to respect his (Douglas P's) work as best I could." It's said that "Ostenbraun" was an attempt to recreate the feeling of the "Brown Book" LP and I won't argue against this as it used photos of Waffen SS soldiers as cassette covers, naturally sepia-tinted, and had black and white pictures (or drawings) of someone wearing a German WWII helmet on one cassette label, and on the other someone wearing a German WWII field cap complete with Totenkopf and eagle. The photo used on the "Interview" cassette is not what it seems. The soldier's collar insignia appears to be that of the "Wolfsangle" (Wolf Hook). However photos of the unit that would have worn this insignia are few and far between and I couldn't find it among them. I did find the original photo after some research, it's of a soldier from the 11th SS Panzer Division 'Nordland' whose collar insignia is that of the four-armed open sunwheel (Sonnenrad) Swastika. Was this alteration of collar insignia done on purpose? Or did it happen unintentionally when the photo was reproduced as the cassette cover?

Douglas P. had almost forgotten about this collaboration by the time it was released, but he was surprised by its packaging:- "It's so beautifully presented... beautiful piece of work!" Despite feeling that the questions to the interview may have helped the listener, Douglas P.'s only reservation about the final product was the use of 'Doug P.' instead of 'Douglas P.' which doesn't have the same significance/meaning for him.

There are plans to re-issue "Ostenbraun" on CD in the future, but it's not surfaced yet. Erik of LES JOYAUX DE LA PRINCESSE said in another interview:- "This one (the CD) will be definitely different and will not contain, of course, the interview! There is no interest to edit such a thing!"

The two official DIJ products of the year were unfortunately matched by those of the bootleggers. The "Night And Fog" LP is perhaps the best of these two 'evils', presentation and sound quality wise. It's said that this LP was limited to 1000 and all came on red vinyl. To be honest, it seems that the person responsible for this release has gone to great care over it even though it's a bootleg. The cover, beige coloured, features a great photo of Ernst Röhm and other high-ranking SA officials. I'm sure Douglas P. liked that. It's catalogue number is 'LEPER 2', another nice little touch as the "Burial" LP, despite having a NER catalogue number, was seemingly released on "Leprosy Discs". I'm sure the bootlegger had this in mind. The term "Night and Fog" (Nacht und Nebel) refers to the notorious decree of December 1941 signed by Hitler himself which empowered the German secret police to spirit away without trace anyone they deemed to be endangering German security. "Night and Fog" is perhaps

best remembered in this country as leading to the 'disappearance' of captured secret agents, SAS soldiers and commandos. Again this title represents a very careful choice by the bootlegger, it sounds good being shrouded in mystery and is somewhat apt. This LP was banded about as 'semi-official' at the time of its release, whatever 'semi-official' means? The review of "Night And Fog" in THE FIFTH PATH fanzine claims, this is unconfirmed elsewhere, that Douglas P. tracked down the culprits behind "Night And Fog" and after getting some money out of the bootleggers, released "Night And Fog" with a new cover. I've personally only ever seen the one cover to this bootleg. If this is anywhere near the truth it would explain the careful considerations of the photo of Ernst Röhm on the front cover, the use of the catalogue number 'LEPER 2' and the title "Night And Fog". This scenario could be one source of the rumour of this LP being 'semi-official'.

Anyway, this LP features a live recording from The Fridge, Brixton, London on the 28th of August 1984 and is of a reasonable quality, maybe not the best, but still listenable. It's worth mentioning that a version of 'Fields Of Rape' with Tibet doing the vocals over the music from CURRENT 93's 'The Mystical Body of Christ in Chorazaim' appears on this LP. It's worth checking out this track, just like it's worth checking out this LP. Unlike the other bootleg LP, called "Flowers Of Autumn", which you should just forget about!

The "Flowers Of Autumn" LP is the very epitome of why some bootleg LPs should never come out. I think its cover is bad and the sound quality on some of the tracks is just the worst. And all this against a claim that it was released with the best intentions, outlined in the sleeve notes as "trying to supply all those moments, eccentricities, obscurities that would normally never be available, that an enthusiast, or thorough researcher would like to have." There's nothing that obscure or 'special' on this compilation of live tracks recorded in Europe between 1982-1991 to support this claim, except a version of 'Nation' that prematurely falls apart. It's all very disappointing. Limited to 666 copies (can we believe that?) and in white vinyl, that's about the only thing that would appeal to the collector/enthusiast. When Douglas P. first saw this LP during an interview for K.O.F. fanzine he was incensed. This LP claimed that Douglas P. had given his blessing to its release which was most definitely not the case. Secondly, the DEATH IN JUNE mail order address was printed on the sleeve as well which would mislead any prospective buyer of this LP into thinking it was official. In that very same interview for K.O.F. Douglas P. remarked that he had no problem if 'fans' wanted to record DIJ concerts for themselves, but that these kinds of LPs will generate thousands of pounds, none of which DEATH IN JUNE would see.

The review for "Flowers Of Autumn" in THE FIFTH PATH fanzine claimed that Douglas P. had got hold of the bootlegger behind this LP and took control of half the stock which World Serpent then sold in London. This in fact was the case. The bootlegger responsible was one OLIVER ST. LINGHAM (real name OLIVER STRAHL) of the group PHALLUS DEI. When Douglas P. contacted him, OLIVER STRAHL gave them 50% of the pressing. A guilty conscience I guess? However, a year or so later, OLIVER STRAHL was again to incur Douglas P's displeasure upon the release of the first CD, "Pontifex Maximus", by his group PHALLUS DEI. On this CD are cover versions of DEATH IN JUNE tracks 'Rule Again' and 'Break The Black Ice' and Douglas P. is thanked on it for presumably giving Oliver his permission to use them. Again, this was not the case, it was a blatant lie. When Douglas P. was asked in one interview what he thought of these cover versions, his reply was:- "Who are PHALLUS DEI???" The actual cover versions are laughable. For 'Break The Black Ice' all Oliver does is speak the lyrics over the instrumental version of this song from "The World That Summer", and for 'Rule Again' he puts the lyrics of that song to the COIL track 'Here to Here (Double Headed Secret)'. COIL had also not been approached about the use of their track. Both versions are bad, believe me, just like what he had done. When Douglas P. finally met OLIVER again, he was given 2 CDs as royalties 'for his labour'!! In the GLASNOST interview Douglas P. suggested to its readers "that if you see anything by OLIVER STRAHL or PHALLUS DEI to completely distrust it and take it all as lies." And yet OLIVER claims to be 'best of friends' with Douglas P!

On a happier note, during this year Douglas P. was involved in the recording of CURRENT 93's "Thunder Perfect Mind" double LP. Featured on this LP was one song about Douglas P. himself, 'A Song for Douglas after He's Dead', although a live version of it had already appeared on CURRENT 93's "As The World Disappears" CD. In fact, the song was played twice that night which shows just how important this song is to Tibet about (one of) his best friend(s). In a German interview Tibet described this song as "A love song, my love for Douglas". This song came to Tibet when he was in a studio in Iceland, waiting for HöH to program everything and that takes hours and hours! Tibet suddenly thought: "If Douglas dies, what do I think of Douglas? My friendship, all the things we've done together." That was that.

The Latin dedication 'Memoria crastini' translates as 'remembrance/memory tomorrow', so if Douglas P. were to die unexpectedly, he would live on. The opening lines:-

*"He crouches on the floor
There's a mask on the wall"*

"And he leafs through the pages of a book."

are a specific memory of Douglas P. when Tibet was in the same room as him. The next line:- "But wait as he may in the shadow of other leaves" I feel satisfied in saying is about Douglas P's interest in and promotion of the 'Hagakure' (Hidden among the leaves).

In the fifth verse, Tibet brings in more strands of interest:-

*"His father waits for him near the Towers of Silence
Where they worship the fires so long ago quenched
Under two willow trees with elhaz inverted..."*

'The towers of silence' are the burial towers of the PARSEES (ZOROASTRIANS). They do not bury or cremate their dead for this would pollute the earth or the air. (In this religion God is the bountiful sovereign, friend to all and creator of all things, including the world which was/is essentially good.) Instead, they lay their bodies in a Tower of Silence, exposed to the vultures and the sun. For three days they observe certain ceremonies as the soul awaits judgement. The sun-bleached bones are later cast into a pit. The purpose of these funeral rites is to limit the spread of evil because death is the temporary victory of evil. With that said, I'm still unsure of the meaning of the first line. Is the reference to Douglas P's father literal or metaphorical? Is it God, creator of all? Is it the prophet ZOROASTER himself? The characteristic feature of ZOROASTER's teaching was/is his emphasis on personal religion. Sounds very familiar?

Fire has been the focus of ZOROASTRIAN rites and devotions from the earliest times. Fire is the living image of God, the pure flame of the fire symbolising him who is himself eternal light. ZOROASTER is considered the first of the great prophets of the world's religions and ZOROASTRIAN was the most powerful religion of the then-known world at the time of Jesus. Today this religion is almost non-existent. Put this all together and the second line: "Where they worship the fires so long ago quenched" should now be easy to make out.

'Elhaz' is how Tibet says the name of the ALGIZ rune. Since it's inverted, it thus represents death. I'm unsure about the reference to "under two willow trees" yet the graceful willow tree is the traditional emblem of grief, melancholy and forsaken love. Being bitter, the willow is indicative of the bitterness of sadness. Is that why it is evoked? Also the willow is regarded as especially potent when it is touched for luck. Willow, like hazel, is popular for making wands used in magical practices, especially divination. While informative, I

don't think these particular attributes of willow have any ground here. But why two willow trees?

I think it's interesting that in Tibet's description of his friend, 'blood and soil' is mentioned in these lines:

*"Though empires cannot last
Where blood and soil's concepts
Have faltered and failed"*

This gives more credence to 'blood and soil' in those earlier parts where it was brought up. Don't forget that. These lines could be viewed in themselves as promoting this very concept or is Tibet just using poetic licence in these lines? I can't believe for a moment that it's just pure coincidence. I can't.

Tibet's personal observations in these lyrics about how he finds his Douglas P. are direct and quite revealing:-

and
"Beyond his skull's form a scorpion lies'
 and
"There's the honour of violence on his lips"
*"There's a swastika carved
In the palm of his hand"*

I've always wondered if these last two lines are in the literal or the figurative sense? If they are in the literal sense, then they would give a certain amount of creditability to some of the suggestions I made to explain a few lines to 'Break The Black Ice' (see page 86).

I think it would be interesting to find out if Douglas P. shares the view of life described in the following lines:

*"As if life itself
Had been mostly illusion but partially real
And partially pain"*

The last line he mostly definitely does, but what of the others? While this is a song for Douglas P., I'm sure that some of the themes evoked in his name in this song are not attributable to him. The perfect example is 'The towers of silence' (and the ZORASTRIAN religion) which Douglas P. has never touched upon in any interview to my knowledge, although he may hold similar beliefs.

So, only Tibet himself can tell us, is the implication that life conquers death in these lines:-

*"If you look through the rubble
Amongst ruins of churches where life conquers death"*

a view that Douglas P. subscribes to? Or are these lines a specific memory once more of a certain incident/experience they had both shared? The majority of the second verse reads like the memory of a certain incident:-

*"The horizon folds over with a purple sunrise
And the wind carried smoke from a world that is burning
The smoke locks in his hair and he's covered with patterns..."*

Or is Tibet simply indulging in a touch more poetic licence? The reference to patterns could be that on the camouflaged jacket of Douglas P.

And what is Douglas P's reaction to this song? In one German interview his reply to this very question was "Hmm, it's a nice song isn't it? I hope it's not tempting providence. So I'm dead." And so another rumour starts that Douglas P. is dead when he is quite happily alive! In Roman mythology Mercury is the messenger of the Gods. Correspondingly, is "His Mercury" from the last line "His Mercury Dances" Douglas P's messenger - DEATH IN JUNE? So, why then does "His Mercury" dance? Did TIBET know something that we didn't about DEATH IN JUNE which had laid dormant for so long? Was it to rise once more?

CHAPTER SEVEN

MASKED REPRISE

I think by the start of 1992 anybody with the remotest interest in DIJ knew what the title of the next LP would be, but when would it be released? In one French interview, Douglas P. announced that "But, What Ends When The Symbols Shatter" would certainly be out in February of that year. Yet, still no vinyl materialised on that scheduled release date. More delays. In this same interview Douglas P. announced, prior to the new LP, the release of a 4 track CD and a 12" which would contain a bonus track that wouldn't appear on the new LP. This plan must have been dropped as nothing similar to this description was released. Finally in June of this year the "But What Ends When The Symbols Shatter" LP/CD surfaced.

Douglas P. explained in GLASNOST how this LP finally came about:- "It only began to make sense at the beginning of this year (1992) where I had the feeling that it was going to happen and it was time to go into the studio. And then, you could see where parts I had possibly written in Rome fitted with bits I had written in Sydney, Australia or Adelaide or wherever I was. And then it kind of came together for me and unravelled itself. It's still not finished. I have lots of work from that period I want to examine more." And likewise in F.I.S.T.# 5:- "One group of words started acting as a magnet for others. Then it began to become a coherent idea. 'Golden Wedding Of Sorrow' came out of looking out of a hotel window in Paris and remembering something I'd written in Adelaide. I've got a whole stack of things now that I've written that are just lines..."

The first 5,000 copies of this CD came in a specially designed 'digipak' and both the LP and CD versions contained lyric translations into French, German and Italian for the euro market. It was such a nice surprise to walk into the Rough Trade shop in London, purchase the 'digipak' CD and then find out it was signed by Douglas P. himself. That put me in a good mood that day, and since that day with my first play of it, I don't think I've made any bad comment about it. Though I would have to disagree with the DIJ/NER newsletter that said this LP/CD is 'Douglas P's best work to date'. A very tasteful limited edition version of this LP was released in violet.wax as well. Buy both!.

DEATH IN JUNE personnel for this LP, besides Tibet, included newcomers JAMES MANNOX, SIMON NORRIS, MICHAEL CASHMORE (who played the guitar and keyboard solely on 'The Giddy Edge Of Light') and CAMPBELL FINLAY (who played the trumpet on three tracks). Douglas P had met SIMON

NORRIS through JAMES MANNOX and he had been part of the DIJ line up for the concert at Le Golf, Amiens on 9/11/91 and on the mini-tour of Italy in the first half of December 1991. MICHAEL CASHMORE, of the group NATURE AND ORGANISATION, Douglas P had first met and worked with in CURRENT 93, like so many others before him. In COMPULSION #1 Douglas P fittingly described CURRENT 93 as "the great clearing house for industrial folk." Douglas P. had never met CAMPBELL FINLAY before the actual recording session at the studio. Campbell had been enthusiastic about working with Douglas P. and so they did. They only recently met up again for the recording of the new DEATH IN JUNE album "Rose Clouds Of Holocaust".

Douglas P remarked about the sound of his LPs in GLASNOST:- "I never know when I begin to record an album how it will eventually sound. It's as much a revelation to me as it is to other people. Literally, I have an idea, a basis of an idea and then you go into the studio and then it starts creating itself and you have to go along these lines." The idea for this LP was to 'cultivate the melody or the sound of things like 'Giddy Giddy Carousel' and 'Fall Apart' off the last DIJ LP.' Revealing itself to be DEATH IN JUNE's most melodic LP to date, the influences of Douglas P's favourite groups can be heard to come through in this recording time and time again.

And before we look at the lyrics, I have to say that it's not my intention, as with previous LPs, to try and give a word by word explanation/interpretation of them. Many of the lyrics on this LP reach a new peak of ambiguity and complexity. Sense is something they don't make to me. There are explanations and these I have eagerly seized upon. And yes, the lyrics are as beautiful as ever, just like the packaging.

Four tracks on this LP - 'Little Black Angel', 'He's Disabled', 'Mourner's Bench' and 'Because Of Him' are adaptations of songs by THE PEOPLE'S TEMPLE CHOIR of the JIM JONES church. While the words are almost straight lifts of the originals, Douglas P. has added one or two typically perverse DIJ changes to them. Douglas P. finally came clean on where these tracks came from in GLASNOST and F.I.S.T. #5, though many people had already made the connection. The first clue was the brief review of "Symbols" in CHAOS INTERNATIONAL which made one reference to one track, 'Little Black Angel', having "shades of Jim Jones perhaps." The next clue (or perhaps major breakthrough?) came in GLASNOST where Douglas P. said that 'He's Disabled' was inspired from the title of the JIM JONES LP. A little more research and the rest followed. To learn that four tracks on this LP were adaptations, taken from a bizarre religious cult, was a total revelation to me. I still can't believe it. In F.I.S.T. #5 Douglas P told of how these four tracks ended up on this LP:- "I

was going to write a three track EP single that I was to put in one of their (JIM JONES AND THE TABERNACLE CHOIR) reissued LPs. I'd thought about it. Then I decided it was a weird thing to do, to get further involved. Those ideas eventually sprang into the new album ..."

In "He's Disabled", based on "He's Able" which was sung in a raunchy gospel manner by THE CHOIR, Douglas P. has completely reversed the main message of the original lyrics. Rather than being a celebration of God being able to universally help and care, his version now becomes a statement to the contrary that God is disabled. I felt this did not apply solely to the Christian God, but was more wide ranging encompassing all organised religions. However, I had not thought of the other line Douglas P came up with in GLASNOST about the interpretation of this track:- "It doesn't necessarily refer to god. I think it can also refer to people on a personal level. It's not just a god thing. Not just a religious statement. It's about people letting one down personally. It has a wider spectrum."

There are other 'important' changes made to the original lyrics that personify Douglas P's views:

The original lyrics:

"*He's a friend to the friendless
He's a father to the fatherless
He's your joy in your sorrow
He's your hope for tomorrow
O surely, surely
O surely, surely*"

DIJ version:

"*He's no friend to the friendless
And he's the mother of grief
There's only sorrow for tomorrow
Surely, life is too brief
Surely, love is too brief*"

Do you think the CHOIR would have appreciated the total change of sentiments in the DEATH IN JUNE version? I can't see it myself.

"The Mourner's Bench" is based on "Something Got Hold Of Me" by THE CHOIR, likewise sung in a raunchy gospel manner which is enhanced by some great brass accompaniment and work on the drums. Besides changing the title of the DIJ version to 'The Mourner's Bench' (which has to be said is much, much better than the awful original song title), Douglas P. used a different lyrical arrangement, substituted the words "the soul" for "my heart" in the line "But my heart wasn't right" and altered the line "At a revival" to "Early one morning". None of the changes deflect or detract from the sentiments of the original lyrics.

"Because Of Him", based on a really mawkish ballad of the same name by THE CHOIR, Douglas P. has subtly changed the lyrics to, destroying in the process

the original meaning that praised JIM JONES himself for bringing his friendship, his love and hope to all, and of being the inspirational example on which all should base their lifestyles. (It could easily be said that the original lyrics equally apply to Christ):

The original lyrics:

*"A friend that will dedicate
his own life to all humanity
Helping each race and creed
To meet their needs
So that all may see
That's its all so wonderful to care
To love, to give, to share
Oh, let us start today
To live the same way."*

In almost a total contrast to the original meaning, the DIJ version instead offers up a vision of hope in a friend that will cull 'all life's false humanity' with his shared love.

'Black Baby', another ballad, which is far from sounding joyous like the other tracks, basically imparts an 'end racism/hatred' message. Douglas P, on transplanting 'Little Black Angel' for 'Black Baby', around which the lyrics revolve, does not change the original message as such. Other changes have been made, some out of necessity, with the song now centred around an angel instead of a baby, and some probably because they didn't sound too good to Douglas P:-

The original lyrics:

*"I want you to walk with your head
held high"
"I want you to walk down Freedom's
road"
"Your mummy and daddy will protect
you
And keep you safe from all harm"
"You're going to live in a better land"
"You'll have things mum never had."*

DIJ version:

*"A friend that will eradicate
All life's false humanity
Helping one race, one creed
To meet their need
So that all may see
That its all so wonderful to care
To love, to cull, to share
Oh, let us start today
To live and die the same way."*

All in all, after an absence of three years since the last DEATH IN JUNE LP, it seems a bit much that there are four adaptations presented on "But, What Ends When The Symbols Shatter", even though DEATH IN JUNE has made them to all intents and purposes 'their own'. It's not a complaint but ... It should also be noted that these four tracks appear in the same order on this LP as on the original recording and with a one track gap between 'Because Of Him' and 'Black Baby/Little Black Angel'.

'Death Is The Martyr Of Beauty' sees the use of several phrases/lines that we first met on "The Wall Of Sacrifice" LP. The line:- "A loneliness that will not come off" can also be found in MISHIMA's novel 'Forbidden Colours' and despite expecting to come across the title of this track in the text of the book at any moment, it is not there, but the idea most certainly is. Douglas P speaks again of 'wiping the slate clean' and of beginning a new start in the lines:-

*"Is this the final exorcism?
Of an obsession
In the obsession?
Swept clean of the past
And its errors
Shall we take new roads?
We shall take new roads"*

In these lyrics "an obsession" could refer to any one of Douglas P's numerous obsessions with him at that time, while I feel "the obsession" is DEATH IN JUNE itself.

'Ku Ku Ku' was literally dictated to Douglas P from a dream he had when he was on tour in Austria with SOL INVICTUS and CURRENT 93 the year before. Douglas P described this strange dream in GLASNOST:- "There was this TV programme devoted to a special on the year, say 1943, 1961, whatever and this week it was 1969. And for this they managed to get as their special stars PIERRE TRUDEAU's wife (the Canadian prime minister, very famous in the 60's) and CHARLES MANSON released from prison for a concert. And so I was in the audience for this special TV show sitting next to PIERRE TRUDEAU's wife and then the curtains came back and everything is floodlit. MANSON appears on stage on a stool with an acoustic guitar but I'm on stage as well with Tibet and the other people. And he sings "Ku Ku Ku, Baby". In the morning I got up and wrote it down."

The word 'ku' is of Chinese derivation and literally means 'Black Magic'. The word also has associations with the Egyptian word 'khu' meaning magical power par excellence. I'm sure Douglas P. must be aware of this. If he isn't, then his dream is even more bizarre than he thinks!

The music for 'The Giddy Edge Of Light' likewise came from a dream, but not that of Douglas P but of MICHAEL CASHMORE. He had a dream where he heard Douglas P singing a song on the radio, but he couldn't remember the lyrics only the melody. Douglas P invited him into the studio to play the melody which he did and then almost immediately wrote the lyrics to it. The lyrics for the most part I don't understand. Yet the following lines catch Douglas P in a rare moment of optimism, reassuring himself that things will get better:-

*"All this arrogance and ignorance
Will be washed away
Craving for tomorrow
Craving for today"*

Is the 'craving for today/tomorrow' that 'all this arrogance and ignorance will be washed away'? Or does it refer to something else not found within these lyrics?

Other lines invite open-ended answers:-

*"We are all in this vein
It is already too late"*

What vein are 'we all in'? Who is it already too late for? Or what is it already too late for? The last line seems to as good as contradict the feeling Douglas P. has above that things will get better. All very confusing.

One small part of the lyrics of "The Golden Wedding Of Sorrow" must have been inspired from this following line in GENET's "Miracle of the Rose": "We were enacting a kind of golden wedding of a sorrowful couple who no longer loved each other in joy but in sorrow." But the rest of the lyrics confound me totally. Though I think the line "Black tears caress male things" must somehow tie in and reflect his sexuality.

'Hollows Of Devotion' came out of Douglas P being cruised by a Catholic priest at Heathrow Airport which he called a mystical experience. Douglas P recounted this experience in F.I.S.T. #5: "I was totally amazed by his face and his lack of inhibitions. He was in his dog collar, with a family waiting outside.

I'd gone there to meet a friend and he just bowled me over... I couldn't get him out of my mind. I bought these Catholic papers to see if I could communicate with him, he made such an impression. KEN THOMAS, our engineer, couldn't get over it when I told him. That was a mystical experience, literally, or was it just a sordid one and I made it into mystical? He ended up being on the same plane as my friend going to Rome."

Only Douglas P of course can tell us how much of the lyrics to this song are actually about this incident/this priest, but of course he wouldn't, would he? The following lines are possibly about this experience:

*"And I shall turn your eyes
into tears
When all that's left
are the hollows of devotion"*

and:

"Your faith is a lie"

and:

*"Confront me with your dream
and lives so cruel I curse."*

Though all of course could equally have a more wide ranging basis of interpretation.

The word "death" and the different definitions available to it are the key to the following lines:

*"And the death of dreams
Shall be a beautiful end
With flowers of filth
And wine and fine men."*

Interpreting the word death literally to mean a permanent end or termination/destruction, the first two lines would seem to contradict previous comments by Douglas P. about dreams redeeming life and being a never ending source of inspiration. This doesn't bother me as I've always thought much of DEATH IN JUNE's work and everything associated with it to be contradictory. It also doesn't bother me that the last two lines would therefore have to stand alone and make no sense whatsoever, as who is to say that any one line 'belongs' to another and that they have to make sense? However, when a dream comes true

is that dream then deemed to have died because as such it is no longer a dream? If so, this would bring for me the last two lines into the picture and the very contents of those lines would then explain why the 'death' of dreams 'shall be a beautiful end'. Though I do not understand the meaning of "flowers of filth". Also, I presume that we're talking about the death of Douglas P's dreams, aren't we?

The lyrics to both 'Daedalus Rising' and 'This Is Not Paradise' were written by Tibet specifically for this project and on top of doing the lead vocals on these tracks, he contributed backing vocals to three others. Douglas P. in GLASNOST had remarked that Tibet's contribution had been 'completely different' on this project. Was this remark with reference to the two entire sets of lyrics Tibet wrote and presented to him for this project which wouldn't be tinkered with/distorted this time, as had happened in the past? Or was it with reference to some other aspect of this project?

DAEDALUS, in Greek mythology, was imprisoned with his son ICARUS in the labyrinth after THESEUS killed the minotaur. They escaped from the labyrinth by making pairs of wings held together with beeswax and flew off the island of Crete to find safety on another. ICARUS, who had been warned by his father to stay in the middle of the sky, flew upwards towards HELIUS. The sun god, angry at the boy's attempt to approach the realms of the Gods, melted the wax. (Note: This is the most fanciful version of this myth I came across. Appreciating this version for that, I've reproduced it here.) The lyrics reflect in part this myth although Tibet has added much poetic licence to it:

*"Daedalus falling
By the toothstones
His shape bends
And makes a smiling bow
He careers and spirals down,
Falls.
Falls. ."*

The lyrics read as though Daedalus is the one careening down to his death, no mention of ICARUS is made but I can't state with any certainty that it is ICARUS as the lyrics say "His shape". It could in fact be DAEDALUS landing. The identity of this person is neither here nor there, but what is important are his 'words of farewell' which I believe contain the thrust of this song:-

*"Oh, Do not weep
All of this passes*

*To fail is human
To fall is human
To hope is human
Do not weep....."*

Surely the point of these 'words of farewell' is that they have a much wider basis/point of reference than this myth alone. Yet, do these 'words of farewell' have anything to say other than being a description of human attributes? The lines "To fail is human" and "To fall is human" could represent the hopelessness of it all, or are DEATH IN JUNE suggesting the desirability of rising above these never-ending falls and failures? This would bring in and explain the line:- "To hope is human". However, these two lines have a sort of negative aspect to them and to bring a negative aspect to this line, I think we have to remember that anything and everything around/in this world 'is the best it will ever be' and to hope for better, which just won't ever happen, is human. Or are these 'words of farewell', taken as a whole, saying that however many times you fail, fall or hope, like Daedalus and Icarus, don't worry because that's human and it will all pass. Is that why it's not worth weeping?

With Tibet's typically long-winded and beautifully poetic lyrics, "This Is Not Paradise" elaborates on the undisguised view expressed in its title. This world is described as "the great ocean of birth and death" and the passage of time bringing death and the grave are put across in these lines:-

*"Father time spins on and grins and skips his scythe
Over our flowered heads
And takes us to the muddy house
of dreamless sleep
Oh This is not paradise"*

Is death one of the reasons or the reason why "This Is Not Paradise"? The ceaseless, onward march of time is also expressed in the first few lines of the lyrics:-

*"Many blurred dead king's faces
Move photolike through time's gape and gauge
The dull drum's thud and drone
Is not the heroic battlebeat
This is the grey clock's cog"*

The horror of this world that most conceal is revealed to me in the first two lines of the following:-

*"Behind the smiling lip concealed
The clacking jaws of gummy rictus
Not motionless but emotionless"*

Lacking emotion, is that how DEATH IN JUNE view the lives of others? Emotion is part of the soul.

The most moving lines for me convey the never-ending search of the soul for something or somebody to attach itself to:-

*"And our soul stalks empty-hearted
Empty-handed
As it hangs it's light
on hooks of symbols
Hooks of Gods and Goats and hooks of crooks"*

For it must have something or somebody to believe in. Which of the options offered is your soul presently attached to? Though the lyrics don't actually advocate which one of the options is preferred, that has always been left for you to decide, is there any significance that 'symbols' come first? The words 'empty-hearted' and 'empty-handed' I feel are important. Is that how DEATH IN JUNE viewed their souls before this 'search' began? Or is that how DEATH IN JUNE view every soul before this 'search'? Is that why DEATH IN JUNE undertook this 'search'? Or are these lyrics solely a description of one characteristic of this world? Or is it expressing the hopelessness, pointlessness and senselessness of this 'search'?

Venting their aversion to and their anguish about this world in a new direction, its dwellings and their occupants are described as:-

*"All the empty buildings clutching
Bags of pain and bone and skin
Masks of despair and waterruns"*

Is this one more reason why this is not paradise? Is that how DEATH IN JUNE view humanity - devoid of soul? This line of thought would then signify that 'our soul' in the above paragraph to be much more personal and perhaps not so all encompassing this time. In one of those bizarre DEATH IN JUNE twists, the last line would seem to contradict my interpretations of the lines "Behind the . . . emotionless" two paragraphs above. Unless those two lines above are how DEATH IN JUNE view themselves? Again, if that is the case, it would be

most bizarre as I feel DEATH IN JUNE do show their despair, whether it be on vinyl, in interviews or in photographs.

There is much I do not understand about the lyrics to this track, none more so than the line in Tibetan (I think) "Kye Ma Kye Ma". Can anybody help me out here? Or with the missing sections?

A good portion of the lyrics to the title track, "But, What Ends When The Symbols Shatter?", were an answer Douglas P. gave to a question in THE FIFTH PATH. The lines in question were/are:-

*"Souless Today
And Souless Tomorrow
We Struggle for the Joy
Oh, we Struggle for the Joy
That Life is Haunted By"*

And the question was 'What do you consider the biggest problems in this age?' This question gives a basis to these lines, a basis from which can be derived a fuller explanation of these lines than I could ever give. In those lines are the biggest problems Douglas P. sees in this age, as pure and simple as that.

The two lines:-

*"The one Wild Hunt
For loneliness"*

would seem to contradict the sentiments expressed in 'Death Is The Martyr Of Beauty" and on the likes of the "Brown Book" LP. Though these lines are maybe not what they seem. Why was it a wild hunt for loneliness? Don't you agree it sounds good and looks good? However, the WILD HUNT is one of the most persistent and widespread of all pagan legends. In Northern mythology, the Wild Hunt, led by Woden/Odin, was a host of demonic hunters, woodland sprites and Valkyries on horseback that is supposed to career across the night sky during the period between Hallowe'en and Easter hunting the souls of the dead. This explanation of wild hunt just doesn't seem to be relevant which then brings me back to the possibility of its use because it sounds good and looks poetically good. But do these lines 'belong' together? Not necessarily. The lines:-

*"For loneliness
is a life without God
is an end without Love"*

would seem to make more sense as a whole. Is it that then how Douglas P. views loneliness in general? Or is that how he personally feels about his present situation and his loneliness?

What is this thought in these two lines?:-

*"A thought for a life time
A thought for a night time"*

Is it the two lines that follow them?:-

*"But, what ends when the symbols shatter?
And, who knows what happens to Hearts?"*

I had serious problems trying to resolve those two lines, as I felt symbols could not be shattered as such, keeping their character and their philosophy at all times. By accepting them, rejecting them, interpreting them on different levels, we could change our attitude to them and that's all. However, I came to realise that in this exposition of mine I was taking the word 'shattered' to be literally defined as 'broken into many pieces' in the sense of a 'solid/material' object. So how else can a symbol be shattered? One answer (or the answer) must lie in the idea that if the very philosophy of any symbol is proved to be a lie, false, surely wouldn't that symbol be then shattered? We know that Douglas P. has always been drawn to strong symbolism, we know that symbols mean a lot to DEATH IN JUNE and we know that symbols mean a lot to humanity in general. Just imagine the reaction if all those symbols were proved to be a lie - the shattering of faith, belief, trust etc. . Then we can indeed ask 'who knows what happens to hearts?' The question "But, what ends when the symbols shatter?" I'd never asked myself before. My answer is too frightening to contemplate, but what would Douglas P's answer be to it? Even if this is a 'thought for a life-time', has he come to any conclusion yet?

I don't think this question is an attack on any particular symbols, but a question inciting thought about a particular hypothetical scenario. Though who is to say it is hypothetical?

"But, What Ends When The Symbols Shatter?" was warmly received in every quarter. If it hadn't of been, it wouldn't have mattered to Douglas P. one bit. DEATH IN JUNE is such a personal experience and Douglas P. said of its attitude in a 1991 interview:- "The attitude of DEATH IN JUNE was always be completely sure about what you've done, don't have regrets about it, do it as

best as possible, as beautiful as possible, regardless of making any money or if it sells only two copies it didn't matter." This LP was an indication that Douglas P. had regained his will which he had lost some years before, and the strength and the purity of that will is readily seen on this LP. Douglas P. must have been pleased with the final product that was "But, What Ends When The Symbols Shatter?", why else did the DIJ/NER newsletter describe this LP/CD as 'Douglas P's best work to date'? Was this regaining of his will one of the reasons why he was now feeling better?

One name synonymous with DEATH IN JUNE now was that of engineer KEN THOMAS who has a long and varied history of production credits to his name. Douglas P. had met him while on tour in Austria and Germany in 1991 and it was he Douglas P. called for to engineer and mix his new LP/CD. Douglas P. said of KEN THOMAS in GOTHIC PRESS: ". . . and Ken who I get on with very well. They always understand me and they could have patience while I try to do something and just let things happen." [The 'they' also refers to the other engineer, Jan O, Douglas P. has worked with since 1981 but who had left for the United States.]

Imagine my surprise a week or so after buying "But, What Ends When The Symbols Shatter" when I walked into the same Rough Trade shop and saw for sale a bootleg CD with DEATH IN JUNE on. Called "The Day of the Dawn", of German origin, limited to 500 numbered copies and also featuring tracks by SOL INVICTUS and CURRENT 93, it contained DEATH IN JUNE tracks - 'The Guilty Have No Pride', 'Leper Lord', 'In Sacrilege' and 'Heaven Street' recorded live at the Sound Depot, Frankfurt on the 24/3/1991. Its sound quality is very good as is its cover, but like all bootleg CD's it sold at rip off bootleg prices. It's not worth seeking out this bootleg CD as it's nothing special, though if you do want to hear it pick up the official version of it released by World Serpent which was/is at a special price. The design on the cover of the World Serpent version is the World Serpent motif which was also used on the SOL INVICTUS/CURRENT 93/DEATH IN JUNE concert poster for The Venue on 16/5/91.

As if to promote their new LP, DEATH IN JUNE played the Powerhaus, Islington, London on 2nd July 1992 supported by the group FIRE AND ICE, which was the creation of frontman Ian Read who had helped out on "Brown Book" and who also had been a one-time member of SOL INVICTUS. Being among the first live work for this recently formed group, I felt FIRE AND ICE just weren't 'together' that night. With an introduction performed by FREYA ASWYNN, I was pleasantly surprised to see in the DEATH IN JUNE line up for that night ROSE McDOWALL and I knew straight away it was going to be

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a good night. And it was! Douglas P. in GLASNOST said it felt good to be working with Rose again after an absense of some three to four years. I think it showed that night and what a lucky person I was to be there and experience this. The set was a celebration of tunes old and new and even 'She Said Destroy' was brought 'out of retirement' for the night. The night was marred a bit by some idiot throwing a glass (I think) at Douglas P. which greatly disturbed him and when he called for the coward who had thrown it to come to the stage he didn't. It's probably a good thing he didn't as blood would have been spilt!

On July 30th 1992 Douglas P. appeared in the CURRENT 93 line-up that played the ROYAL STANDARD, Walthamstow, London. Playing many tracks off the recently released "Thunder Perfect Mind", I did not enjoy this night half as much as that at the Powerhaus. Some songs I positively disliked. No DEATH IN JUNE material was played that night which disappointed as over the last few years whenever CURRENT 93 united to play it seemed DEATH IN JUNE were there as well. Two tracks from this concert, featuring Douglas P., would subsequently turn up on the Current 93 "Hitler as Kalki" mini-CD.

August 21st 1992 saw DEATH IN JUNE play CHARLTON HOUSE, Woolwich, London. Living in the wilds of Buckinghamshire, this venue, being miles from central London, would have meant us missing the last train home, so we didn't attend it. I still don't believe it would have surpassed or come anywhere near that night at the Powerhaus. Perhaps I didn't want another concert to defile it, I don't know.

Soon after, on one of my numerous record-shopping forays into London, I came upon a new and unannounced DEATH IN JUNE release, that of the "Paradise Rising" 12"/CD. Released late September/early October 1992, with a great photo of a carving/engraving on the front cover, the first 2000 12"s came with a limited photo-print autographed by Douglas P. himself. Lasting over thirty minutes, this 12"/CD features three different mixes of the two songs Douglas P. and Tibet co-wrote for "But, What Ends When The Symbols Shatter?", namely 'Daedalus Rising' and 'This Is Not Paradise' and was sold at 12" prices! A bargain if ever there was one. Though the actual vinyl and the pressing seemed and sounded very poor this time. Alongside a mix of 'Daedalus Rising' which just featured the 'chorus' parts, were a mix with the main vocals in French and another with a combination of intermingled vocals in French and English. Whereas 'This Is Not Paradise' had an instrumental mix and also mixes with vocals in French and English.

Douglas P. explained in GLASNOST why he put this 12" out:- "While in Rome I was listening to the mixes of the new album and decided what mixes to use

and these all seemed to fit together perfectly as one kind of conveyor of an atmosphere. They are not an obvious choice for a single but DIJ are not really a 'single' group any more, realistically they never were. So it's because these two songs actually convey a particular type of atmosphere and seemed to intermingle with each other like they were one song. I appreciated them on that level. So I thought they should come out like that. It affected me, if it worked with me, let's put it out and see if it does anything to anybody else."

Taking up the invitation from an old Croatian friend to play a concert, DEATH IN JUNE became the first British group to play in Croatia since the war began in the former Yugoslavia. The concert took place on 8th October 1992 at the Jabuka Club, Zagreb and the line-up for the concert was Douglas P. and Simon Norris on keyboards. The following day DEATH IN JUNE recorded five tracks for Croatian National Radio which must have been broadcast that day or very soon after.

This trip to Croatia had a profound effect on Douglas P. This country he knew of old was in the midst of a genocidal war based on race and culture. Douglas P. spoke of his experiences in FIST #5:- "Yes, but if I drew a chopper and cut off your arm without any reason, without any remorse, that's bad. The things I have seen in Croatia are bad, and beyond my imagination. It's not an abstract quantity, it exists, in whatever Nationality. Having seen a war . . . when groups play with that imagery, I kind of find it nothing now, pathetic. I don't think your record covers are shocking! It's an everyday occurrence for some people and the ordinariness of it makes it more vile. Slitting open somebody's guts and torturing them just because they are a different Nationality is insane. It's real, it's not a game or an art event, just disgusting."

In the same interview Douglas P. said about writing songs:- "The best things come out when you are emotionally traumatised. It can either be good or bad. If you go through it enough times you know how to call upon it . . ." Perhaps out of such emotional trauma from his experiences in Croatia came tracks like 'Rose Clouds Of Holocaust' and 'My Black Diary'. Just stop and think about it for the next few moments.

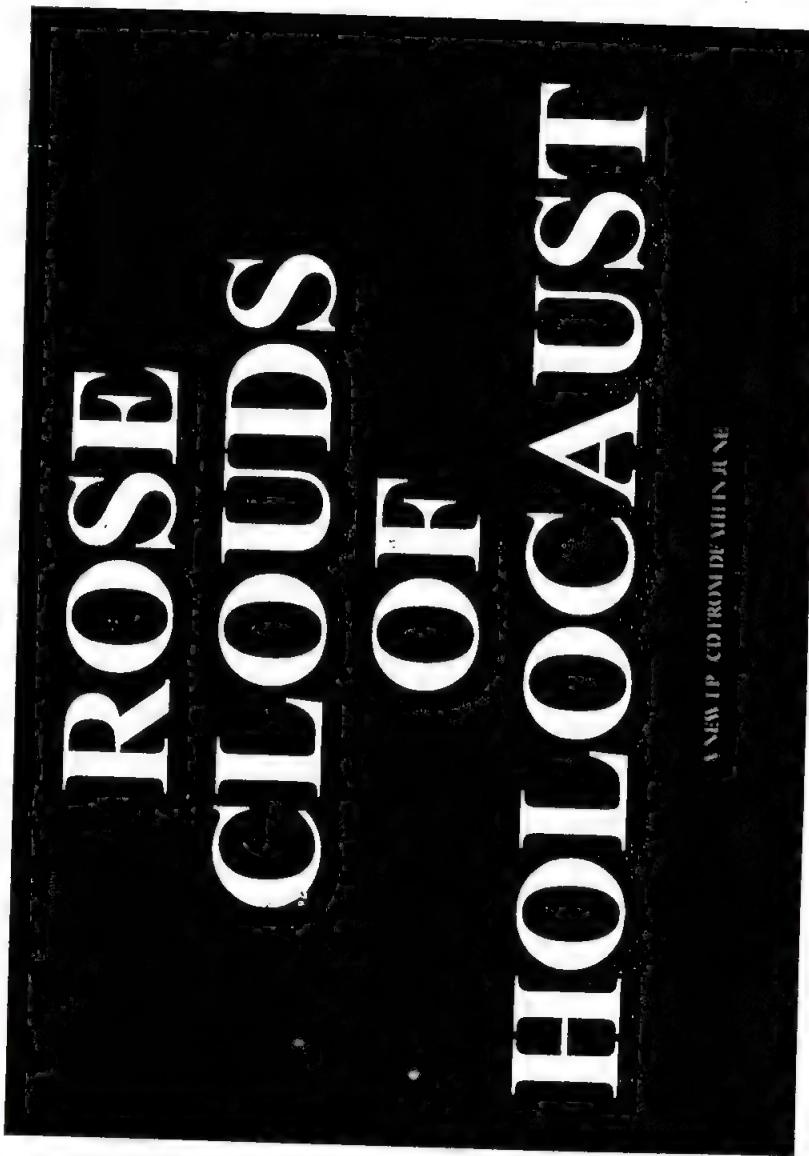
Later on that month on Halloween night Douglas P. joined CURRENT 93 for a special concert at the Church of St Germain, Amiens, France. Despite remembering that night as very cold, Tibet especially liked this concert and two tracks from it were also to turn up on the CURRENT 93 "Hitler as Kalki" CD as a memory of that occasion for himself and others.

Another UK concert was arranged for DEATH IN JUNE on December 11th 1992 at The Grand, Clapham, London with support acts NON and FIRE AND ICE. However, hearing rumours that the concert was to be cancelled I contacted the Grand who confirmed this and I thought no more of it. I was gutted when I learned later that NON had actually played a shortened set at an S and M club in London called The Torture Garden. There were various reasons for the cancellation at the original venue, it's a long and complicated story, and pick up a copy of F.I.S.T. #5 for further information. Although DEATH IN JUNE were not able to play as there was no soundcheck, the NON 'event' sounds like it was a very bizarre night and I would have liked to have been there.

To round off a very busy year for DEATH IN JUNE and Douglas P, yet more gigs were arranged in the shape of a tour of Germany. However, the first two scheduled concerts - at Hamburg on December 25th and at Bonn on December 26th as part of the Dark x-mas festival - did not happen. Some weeks prior to these festivals, after recent Nazi/right wing attacks against foreigners, the group DAS ICH, who were also to play these festivals, had the idea to draw up a statement against neo-nazism in Germany. All of the bands performing at the festival were asked to sign this statement which they all did except for Douglas P. who hadn't been told anything about it until one day before the first festival. There were many reasons why Douglas P. refused to sign this statement and he wrote his own in reply to explain his decision. These are some of the points he raised issue with; He didn't like the text of the statement. He said DEATH IN JUNE would not play these festivals because they had now become a platform for simple and dogmatic propaganda which wouldn't help to solve the real problems. He said that DEATH IN JUNE are not interested in this kind of simplifying politics and that DEATH IN JUNE doesn't need anybody to tell it/him what to think. Other bands had known about this statement for weeks unlike DEATH IN JUNE.

So instead of these two festivals, DEATH IN JUNE played ZWISCHENFALL, Bochum on the same nights where you could get in free with tickets from the festivals. The concert scheduled at the same venue for December 27th went ahead which meant DEATH IN JUNE had played the same venue three nights in a row! The rest of the tour unfolded as planned. After the festivals it was rumoured that the business about the statement had only been started to compromise DEATH IN JUNE because some of the other bands had been envious that DEATH IN JUNE were to headline. This is a rumour, but is it the truth?

On January 5th and 6th 1993, the Passage de Nord-Ouest played host to CURRENT 93 and DEATH IN JUNE respectively. Douglas P. was in the



CURRENT 93 line up for their night and one track from the set was to appear as the final track on the Current 93 "Hitler as Kalki" CD. For the encore, a DEATH IN JUNE line up of Douglas P, Tibet, James Mannox and Simon Norris took to the stage and played several numbers. The DEATH IN JUNE night was nothing out of the ordinary and several CURRENT 93 numbers rounded it off quite nicely. DEATH IN JUNE finished this rather hectic period of concerts with one at the Repree club, Prague on January 12th 1993 and this was to be the last concert DEATH IN JUNE would give for some considerable time. Though it wouldn't be another three year wait for those on the continent, but it could be for those in England due to the nonsense that has occurred. That's if he ever decides to play here again. I wouldn't be surprised if he never does. And that will be our loss.

Released around the same time on NER in April 1993 were two new DEATH IN JUNE products, "The Cathedral Of Tears" picture disc 12"/CD single and "Something Is Coming" double LP/CD. The two acoustic guitar based versions of "The Cathedral Of Tears" on the 12"/CD single are a far cry from the harsh, nightmarish post-industrial attack of the same song on "The Cathedral Of Tears" compilation CD. On studio version I Douglas P's vocals are echoed emphasising the importance of each word. Studio version II has an extended end and what sounds like muffled drumming somewhere in the background giving it a very sinister feel which makes me uneasy. On these versions Douglas P. brought in Graham HAWKES on Church Organ to bring another new dimension to the sound of DEATH IN JUNE. On the B-side of the 12" were three live tracks recorded at the Passage de Nord-Ouest, Paris on January 5th when DEATH IN JUNE came on as the encore to the CURRENT 93 concert there. While rather good quality for a live recording, the three tracks- 'To Drown A Rose', 'The Fog Of The World' and 'Europa: The Gates Of Hell' are nothing special, though the last one is worth a listen due to its overload of guitar. Douglas P. had released these three tracks because he really liked the sound of them and because it was the first time DEATH IN JUNE had played 'Europa: The Gates Of Hell' live.

The picture disc 12" features two faces/masks facing in opposite directions in much the same way as JANUS was represented in art. JANUS was the Roman god of doors and beginnings. All doors and gates were sacred to JANUS. So were all beginnings which the Romans believed to be crucial to the success of any undertaking, regarding them as doorways to the future. So is this effigy with two faces/masks symbolic of JANUS? Whereas JANUS traditionally carried the porter's staff in his right hand and key or keys in his left, the left face/mask incorporates an SA dagger and the right a dagger of a rather undescript pattern (which could be a German WWII fighting knife though, but I wouldn't stake my life on it!). We don't need to elaborate any further, than to say this picture

disc is beautiful. The front cover to the CD single is another great emotive photo of a statue taken by Douglas P. (does anybody know where it was taken?) while on the back cover is a photo of Douglas P. alongside a bust of Vlad the Impaler. In the GLASNOST NER spotlight Douglas P. said the photo was taken at the birthplace of Vlad the Impaler in Romania which he visited shortly after the revolution there. Buy both versions if you can!

The packaging to the "Something Is Coming" double LP was of the highest standard and the packaging to the double CD was just as exceptional, if not better than the double LP which makes a pleasant change. The full colour front cover is of Douglas P. wearing a mask and smock hood beside a shield, checked red and white which are the National colours of Croatia. Red paint has run from the red check in places on this shield which could be viewed as a symbol of the blood that has been spilt in Croatia. The inner of the gatefold sleeve to both versions has two superb photos of Douglas P. and Simon Norris with perhaps Zagreb as the backdrop. Also note the wolfhook badge on the left lapel of Douglas P's camouflaged jacket.

The title "Something Is Coming" has a very sinister, if not violent ring to it. However this may be a long way from the truth. Proceeds from this release were donated to buy equipment for the Bolnicki Clinic, Zagreb, the centre for the rehabilitation of Soldiers and civilians who have lost limbs in this Balkan conflict. Then the "Something Is Coming" could thus be the proceeds from this double LP donated to the clinic.

The music on this double LP appears in its 'purest' form, just acoustic guitar, keyboards and drums without the use of any tapes. While some songs do sound better for it:- 'Torture By Roses' and 'Fields Of Rape', others do not live up to their studio versions:- 'Break The Black Ice' and 'But, What Ends When The Symbols Shatter?' Without any over dubs, those minor imperfections that creep into live work are also included and add a certain 'Je ne sais pas' quality to the live recording. The 1992 DEATH IN JUNE newsletter said the poignancy of this occasion is felt within these recordings. While that may be so, this LP is a document of a historic moment in DEATH IN JUNE's history, a moment that must mean so much to Douglas P.

Now for you DEATH IN JUNE 'anorak' types. On both live and studio versions of 'Giddy Giddy Carousel' Douglas P. has updated these two lines to reflect this occasion:-

*"And Europa has burned
And Burns Again"*

Scratched into the end grooves of side 3 is the statement 'This is the HOS rotorvator' which in the first place is a play on the title of the COIL LP "Horse Rotorvator". HOS are the initials for HRVATSKE OBRAMBENE SNAGE, the Croatian Defense forces. But what do the statements scratched into sides one and two mean? Any clues?

On June 30th 1993 an exhibition called the "The Dusk of Hope" was held in Milan, Italy which featured paintings by the Italian artist ENRICO CHIARPARIN and photographs by Douglas P. CHIARPARIN, whose work Douglas P. really loves, had previously produced artwork for SOL INVICTUS and was responsible for the insert that came with the "But, What Ends When The Symbols Shatter?" LP. I can only assume Douglas P. was in attendance for this exhibition and how 'successful' did it prove to be? Is it something we are going to see more of from Douglas P. in the future?

Re-issued on CD in August 1993 was the "93 Dead Sunwheels" LP with a new coloured front cover and new photos in the CD booklet. Own this for the new photos alone!

DEATH IN JUNE hit the road again in late November 1993 to do another tour of Germany, taking in Prague again as their last date, yet this time playing The National Theatre! The DEATH IN JUNE line-up for this tour was Douglas P, James MANNOX, Simon NORRIS and, making a guest appearance, BOYD RICE. When DEATH IN JUNE were called back for an encore, it wasn't DEATH IN JUNE as such that returned to the stage, but BOYD RICE and his kamaraden who played a selection of the tracks from their own vinyl recording and the likes of the NON track 'Total War'. And of course, living in England, we didn't get the chance or privilege of attending DEATH IN JUNE concerts with such line-ups.

These DEATH IN JUNE concerts were also noteworthy for the debut of three new songs- 'My Black Diary', 'Rose Clouds Of Holocaust' and 'Symbols Of The Sun' which would all find their way onto vinyl in 1994.

Released in the summer of 1994, "Sundogs" came in two different formats, a 7" with the tracks 'Rose Clouds Of Holocaust' b/w '13 Years Of Carrion' and a CD single with the same two tracks plus a live version of 'Rose Clouds Of Holocaust' and a live version of another new track, 'Symbols Of The Sun', both recorded in Zagreb, Croatia April 1994. Appearing on a new label TWILIGHT COMMAND, a division of NER, the 7" came with a free sticker while the CD single had the lyrics to two tracks and a photo of DEATH IN

ESPOSIZIONE
DI COPERTINE PER CD/LP & DISEGNI EDITI E NON DI ENRICO CHIARPARIN
FOTOGRAFIE DI DAUGLAS P. (DJ)



INAUGURAZIONE
MERCOLEDÌ 30 GIUGNO 1993, ORE 18,00
PRESSO FLUXUS N°2 - VIA BERGAMO, 27 - MILANO ORARIO: LUN 15,30..19,30 - MAR>SAR 9,30..13..15,30..19



JUNE live in action. TWILIGHT COMMAND is an Anglo/Croatian label to free Douglas P. from some of the far too many responsibilites he has taken on which he feels has led to too many good projects not being realised. Both front covers have a motif of four heads of dogs pivoted around a rose in the shape of a swastika. However, I know this will disappoint many people, but the swastika employed by the Nazis rotated in the other direction. Though the 'Sundogs' design on the actual disc of the CD single does rotate in that direction. And yet it doesn't on the record label of the 7" single. Contradictions, Contradictions! I've not managed to find anything about 'sundogs' as such, but such a thing as 'SOLAR DOGS' do exist and have a meaning. They are fire-bringers and destroy the enemies of the light. Are these 'Solar Dogs' and Sundogs' one and the same? If they are, that doesn't necessarily mean that 'Sundogs' would then have the same connotation as 'Solar Dogs', though their attribute of destroying the enemies of the light I think would be quite in keeping with the concept/vision of DEATH IN JUNE. (NOTE: The word 'light' used here should be interpreted literally, but light also represents truth/spiritual insight/knowledge etc . . . and I've used it in that context.)

The reason I suggested previously that 'Rose Clouds Of Holocaust' came out of Douglas P's experiences in Croatia can be found in lines like:-

*"Rose Clouds of Holocaust
Rose Clouds of Flies
Rose Clouds of Bitter
Bitter, Bitter Lies"*

The next verse:-

*"And, when the Angels of Ignorance
Fall Down From Your Eyes
Rose Clouds of Holocaust
Rose Clouds of Lies . . . "*

could quite possibly be about the general ignorance of what is really happening out in Croatia, an ignorance that can only be swept aside by first-hand experience - with your own eyes. And when that ignorance is swept aside, is it possibly then and only then that you will know and understand the true meaning of the line (or scene?) "Rose Clouds of Holocaust"?

In the last two verses Douglas P. talks of some of his more recent experiences whilst travelling the world:-

*"And, Festivals End
As Festivals must
From the Hooded crows of Rome
To the Falcons of Zagreb
Oh, Mother Victim of Jesus
Lie down in Sydney's Dust
For, Festivals End
As Festivals Must"*

Is Douglas P. referring to any particular Festival or Festivals in these lines? Is he saying DEATH IN JUNE's 'festival' came to an end after his experiences in Croatia? Or are these lines about festivals merely a description of a matter of fact?

'13 Years Of Carrion', with harmonic backing vocals courtesy of Rose McDOWALL, is undoubtably about Douglas P's time in and as DEATH IN JUNE. This passage of time is portrayed in the lines:-

*"With All 4 Seasons
And Their Marathon"*

The first verse is pretty much uncomplicated, though it does prompt the question is this wilderness 'he knows' and in which 'he grows' a wilderness in the sense of a wild, uninhabited region? If so, could that actually be Australia? Or does 'this wilderness' stand for something else? The remaining lyrics, many of which I can't relate to, mystify me. What is this 'Found Opportunity'? What is 'his Deep Valley'? Is it his 'well of loneliness'? Is it his 'well' of sorrow and pain? This would nicely relate back to the first verse. For:-

*"In this, My Deep Valley
The Blood Seed of Our Majesty"*

These lines spell out for me that the source/germ of Douglas P's/DEATH IN JUNE's grandeur/great dignity is derived from his solitude/his loneliness. (Though, you don't think Douglas P. is talking about a deep valley in the literal sense, do you?)

I like these two lines:-

*"From Golden Locust
To Dignity"*

DEATH IN JUNE



IN CONCERTO

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PALAZZETTO DELLO SPORT
(Viale Molza - MODENA)

and it took me a long time to bring any kind of reasoning to them. The key is the words "Golden Locust" which you won't find in any dictionary and the definition of the word "locust" invariably appears as 'a large insect related to the grasshopper. . .'. Thankfully in one old, wordy dictionary I found the following figurative definition:- 'a person of devouring or destructive propensities'. Assuming "golden" does refer to money (or wealth), then these lines begin to make some kind of sense. Was dignity one of the products of Douglas P's '13 Years Of Carrion'?

Now back to the questions. What is "Dark Carbonation"? What is "Dark Coronation"? Figures of speech, prose or metaphors?

To help explain the title of the track, always remember the essence of the flesh is decay, and life is senescence and senescence is life.

The live version of 'Rose Clouds Of Holocaust' loses something when compared to its studio counterpart, and to be honest it's a bit superfluous. Like 'Rose Clouds Of Holocaust', 'Symbols Of The Sun' is just Douglas P. and his acoustic guitar but its lyrics are conspicuous by their absence. Why was that? We've met "symbols of the sun" and "symbols of the snow" in the preceding chapters, yet is their reference more specific than these lyrics suggest? Love is talked about elsewhere in the lyrics, as is Blood and Destiny. The last verse sounds as though it may have been inspired by Douglas P's experiences in Croatia:-

*"Like lambs to the Slaughter
They die on their feet
A blood feast for a sage
Was a death day for their age"*

Other lyrics prompt questions as is always the case. What is the meaning of "The hunt for time I idolise"? What is this "book of thorns" and what does it signify, if anything? Is 'thorn' used in the sense of a source of irritation? Or as a symbol of great power? Or as a representative of the Runes/Northern Mythology? Thorn is also a germanic character of runic origin used in the Icelandic language, but is that relevant here? It seems Douglas P. just won't allow himself to be pinpointed, doesn't it?

The only other new DEATH IN JUNE material for this year was the track 'My Black Diaries' on the "Im Blutfeuer" compilation CD released on the German label CTHULHU. In fact the lyrics of this track were contributed by Douglas P. to one of the two projects he has also worked on during this year. That project was the NATURE AND ORGANISATION "Beauty Reaps The Blood Of

"Solitude" CD released on DURTRO and besides doing the vocals on this track, he also played E-bow on another. The best version of the two is definitely that on the NATURE AND ORGANISATION CD, which features some great backing vocals by Tibet and Rose, and which is more predominantly keyboard and acoustic guitar based than the DEATH IN JUNE version which sees the return of the post-industrial, nightmarish sound.

On the second project he was involved in, SOMEWHERE IN EUROPE's second full length CD release "The Iron Trees Are In Full Bloom" released on their own label THESE SILENCES, Douglas P. contributed the lyrics of 'Rose Clouds Of Holocaust' which he also sang. This contribution appears in the track with the title 'Gods Of Strife' and the lyrics of 'Rose Clouds Of Holocaust' have been changed somewhat for the occasion. It's a good track, well actually it's a good CD. Buy it!

Anyway, back to 'My Black Diary' (as it appears on the NATURE AND ORGANISATION CD) or 'My Black Diaries', the lyrics to it are as mind-blowing as ever, though I feel I can open-up the first two lines:-

*"We slip as stones
Across this Sea"*

Like from the speech used in the track 'Brown Book' about jumping from one ice float to another and with each jump getting smaller, picture in your mind a stone which has been thrown out to sea and which bounces along its surface, with each bounce becoming smaller and smaller. Surely these two lines must be a metaphor of life, just like jumping from one ice float to another. The end is inevitable. The stone, when it finishes bouncing, sinks beneath the sea's surface and is gone forever - the impermanence of life? This suggestion of mine about these lines nicely brings into play the next two lines:-

*"To Dreams we've Lived
And Dreams we'll see"*

In point of fact they add some weight to my suggestion above. The next line is possibly one more reason why Douglas P. was feeling better within:-

"With Emptiness a faded hue"

If not, it's at least an indication that the emptiness and hopelessness of 1988/89 had gone, but is it an indicator that he had found this new meaning he had talked of in 1988? For what else can replace emptiness?

I've looked and looked at the second verse, and while I feel it's about life - "Transience" and "Chain of suffering" I just cannot bring the whole verse to any reason. Can you?

Other DEATH IN JUNE releases for this year were the re-issue of "Burial" on CD, the re-issue of "Nada!" as a picture disc LP, and the re-issue of "The Wall Of Sacrifice" LP in a blood red sleeve. The "Nada!" picture disc LP is the first in a series of re-issues of DEATH IN JUNE LP's as picture discs all with special paintings by ENRICO CHIARPARIN and each will be limited to 2000 copies. The series is to include "Brown Book" LP, "The Wall Of Sacrifice" LP, "The Guilty Have No Pride" mini-LP and "Lesson 1:Misanthropy" LP, but will probably not include "The World That Summer" which I think will be a shame. Douglas P. considers the painting for the "Nada!" picture disc as beautiful. If he hadn't have, I'm sure he would never have released it!

The blood red sleeves to "The Wall Of Sacrifice" LP had come about by mistake in 1989 due to an error at the printing company. ROUGH TRADE informed Douglas P. of the error who said these covers were totally unacceptable and so ROUGH TRADE 'filed them away' to be forgotten about for 5 years or so. Discovered in 1994 and handed over to World Serpent Distribution, these blood red sleeves, with Douglas P's permission, were combined with leftover sleeveless copies of the original vinyl pressing and sold off. No more than 400 copies of "The Wall Of Sacrifice" LP in a blood red sleeve exist and I have to say I do prefer this sleeve.

Unfortunately, 1994 also saw the bootleggers getting in on the act again. Of German origin, called "The Guilty Have No Paste"(sic), with a horrendous cover, it's awful, I won't describe it, this bootleg CD purports to be an official release with the catalogue number BAD VC CD 3. Of reasonable quality, this CD claims to be a recording of a concert in London on 11/12/84, but I have serious doubts about this. This CD is not mandatory, yet if you have the money, go ahead and waste it. This CD is HORRIBLE!

As I sit here writing these last few paragraphs Douglas P. is in the studio finishing off the latest DEATH IN JUNE project, "Rose Clouds Of Holocaust" LP/CD, to be released 14.II.95. Consisting of ten tracks, of which three have had previous outings though they will appear as different versions on this new LP/CD, the track listing is as follows:- 'Lord Winter', 'God's Golden Sperm', 'Omen Filled Season', 'Symbols Of The Sun', 'Jerusalem The Black', 'Luther's Army', '13 Years Of Carrion', 'The Accidental Protégé', 'Rose Clouds Of Holocaust' and 'Lifebooks'. The first 5000 CD's will come in a specially designed digipak.

Also to be released soon is the 7" "Dark Rose" by the Australian group STRENGTH THROUGH JOY which Douglas P. co-wrote and produced. This will be a preview of a full LP, "The Force Of Truth And Lies", to be released on TWILIGHT COMMAND. Another release on this same label will be an LP by TEHOM, a Croatian front-line soldier in their special forces, called "The Despiritualisation Of Nature". Watch out for these. Also of great interest to all readers of this book is the coming release of an Anglo/French DEATH IN JUNE 'art' book, called "C'est Un Reve", with extensive photographs and an exclusive interview. Interviews will become a thing of the past after this.

It had been my intention to write a massive conclusion, but the word conclusion implies an end or final decision/judgement. Yet, how could I write a conclusion when DEATH IN JUNE has not come to an end, and thus how can I also make a final decision/judgement about something that has not ended? It is Douglas P's intention to do much less live work (if at all) and to keep the number of disappointments in his life to a minimum. Now finding it harder to write and record, Australia is one of the few places he can work, think and 'pull things out of the air'. It only remains for me to say good luck to Douglas P. and thank you for DEATH IN JUNE which has been part of my life over the past 8 years.

An End.
23rd December 1994.

DEATH IN JUNE DISCOGRAPHY

7" SINGLES

State Laughter/Holy Water (SA 30 6 34)
Some early copies including Sword sticker

She Said Destroy/The Calling (BAD VC 6)

Come Before Christ And Murder Love/A.M.L. (instrumental) (BAD VC 73)

Sun Dogs (Nero 1)
Limited edition of 2000 copies including sticker.

10" SINGLES / EP's

To Drown A Rose (BAD VC10)

Dogs Blood Order (bootleg, no catalogue number)
Split with Current 93. Limited edition 500 numbered copies.
and a boxset with inserts limited to 20 numbered copies.

12" SINGLES

Heaven Street (SA 29 6 34)
1st edition in brown sleeve. 2nd edition in white sleeve.

The Calling (12 BAD VC 6)

Born Again
1st edition in embossed cover (BAD VC 69)
2nd edition as picturedisc with silver script (Cenaz 09)
3rd edition as picturedisc with bronze script limited to 970 copies (Cenaz 09)

Come Before Christ And Murder Love (12 BAD VC 73)
Available in different sleeves: with "Whip Hand" or with "Totenkopf 6" on cover.

To Drown A Rose (without catalogue number)
Original testpress of the 10" single in 12" size.

Paradise Rising (BAD VC 63)

Limited edition of 2000 copies, including photoprint signed by Douglas P.

Cathedral Of Tears (BAD VC 8)

Picturedisc.

VINYL LP's**The Guilty Have No Pride (BAD VC 3)**

1st edition in glossy cover, later editions in rough cover.

Burial (U BAD VC 4)

Editions in textured sleeve available in black, brown, red, yellow, clear, green, orange, blue, pink and white vinyl.

Re-release in smooth cover in pink vinyl.

Nada! (BAD VC 13)

1st editions in either blue textured cover or in brown textured cover, both limited to 2000 copies. Later editions in brown smooth cover. All editions include lyric inner bag. Latest re-release as picture disc with insert, limited to 2000 copies.

Lesson 1: Misanthropy (BAD VC 726)

1st edition in light grey cover, 2nd edition in dark grey cover including lyric sheet.

Oh How We Laughed

Recorded live May 1982, King's College, London

1st edition in black vinyl (EYAS 011)

2nd edition in blue vinyl limited to 650 copies (EYES 011)

3rd and 4th edition re-issued in "Pigdrummer" cover in either black or blue vinyl (Ken 099)

The World That Summer (BAD VC 8)

Double LP in gatefold cover.

1st edition with embossed roses on inside and outside of cover.

2nd edition with embossed roses only on outside of cover.

3rd edition in smooth glossy cover.

4th edition in textured cover.

5th edition in smooth cover.

Brown Book (BAD VC 11)

1st edition includes insert, postcard and lyrics sheet. Later editions only include lyric sheet.

93 Dead Sunwheels (BAD VC 93)**The Wall Of Sacrifice**

1st edition in white cover including postcards limited to 600 copies (BAD VC 88)

2nd edition in yellow cover (BAD VC 88)

3rd edition in red cover limited to 400 copies (BAD VC 88)

Japanese bootleg version in yellow cover (SUR LP 8)

All editions include lyric sheet.

1888 (BAD VC 693)

Gatefold cover

1st edition in black vinyl, 2nd edition in red vinyl and limited to 1000 copies, 3rd edition in clear vinyl and limited to 500 copies.

Live In Japan (SUR MLP 11)

Recorded live 19/12/88, Loft, Tokyo. One sided Japanese bootleg including insert.

Night And Fog (Leper 2)

Recorded live 28/08/84, The Fridge, London. Bootleg limited to 1000 copies in red vinyl.

Flowers Of Autumn (without catalogue number)

German bootleg including different live recordings: 16/12/82, Farnham; 29/01/84, Paris; 05/04/85, Venice; 22/03/91 Nurnberg. Gatefold cover limited to 666 copies in white vinyl, a few copies are available in black vinyl.

But, What Ends When The Symbols Shatter? (BAD VC 36)

1st edition in black vinyl limited to 2000 copies including lyric sheet and picture inner bag (mailorder copies also include poster and postcard).

2nd edition in purple vinyl limited to 500 copies.

Something Is Coming (BAD VC 96)

Recorded live 08/10/92 Jabuka Club, Zagreb and live 09/10/92 for Croatian Radio. Double LP in gatefold cover includes insert limited to 2000 copies (mailorder copies include poster and postcard).

CASSETTES**The White Hands Of Death (Casfood Press - 3/1985)**

Recorded live 05/04/85, Venice.

Ostenbraun (Les Joyaux De La Princesse SB.001)

Collaboration with French group Les Joyaux De La Princesse. Boxset including two cassettes, postcard and inserts, limited to 300 copies.

Archive (Cenaz, without catalogue number)

COMPACT DISCS**The Guilty Have No Past** (BAD VC CD3)**The Guilty Have No Paste** (BAD VC CD3)

Recorded live 11/12/84 in London. German picture CD. BOOTLEG

Oh How We Laughed

Recorded live May 1982, Kings College, London

1st edition with white cover (EYAS 1013)

2nd edition with blue cover (Ken C 10)

3rd edition with "Pigdrummer" cover and picture CD (CD OS1)

Nada! (BAD VC CD13)**The Corn Years** (BAD VC CD7)**The Wall Of Sacrifice** (BAD VC CD88)**The Cathedral Of Tears** (BAD VC CD34)**The Day Of Dawn** (Talio 001 CD)

Recorded live 24/03/91 Sound Depot, Frankfurt. Joint concert by DEATH IN JUNE/CURRENT 93/SOL INVICTUS. Bootleg limited to 500 numbered, stamped copies.

Live Frankfurt, Sound Depot, 24/03/91 (WSCDL 001)

Official release of "The Day Of Dawn" limited to 1000 copies.

But, What Ends When The Symbols Shatter? (BAD VC CD 36)

1st edition with digipak and golden CD limited to 5000 copies.

2nd edition in normal jewel case.

Paradise Rising (BAD VC 63)

CD single.

1st edition as golden CD.

2nd edition as silver CD.

Something Is Coming (BAD VC CD 96)

Recorded live 08/10/92, Jabuka Club, Zagreb and live 09/12/92 for Croatian Radio.

Double CD. Limited edition of 5000 copies in digipak.

Cathedral Of Tears (BAD VC CD 8)

CD single. Released with paper sleeve.

Sun Dogs (NERO 1)

CD single.

WORKS FOR COMPILATIONS**The Torture Garden / Last Farewell**

Recorded for "From Torture To Conscience" LP (BAD VC 666)

Black Radio

Featured on the compilation cassette "The Angels Are Coming" (Pleasantly Surprised No. 2)

Some Of Our Best Friends Live In South America

Renamed remixed version of 'Black Radio'. Featured on compilation cassette "New Horizons" (Les Temps Modernes C.S.B.T.)

Giddy Giddy Carousel / Fall Apart

Remixed for "Sacred War" CD (GYM 205)

My Black Diaries

Recorded for "Im Blutfeuer" CD (Cthulu Records CR17)

THE PAST

CRISIS

CHAPTER EIGHT**BETTER DEAD THAN RED!**

CRISIS were, and still are, one of my all time favourite bands. Their four releases are all classic; beg, borrow or steal them, you won't be disappointed. Their story begins in 1975 when Douglas Pearce first met Tony Wakeford at a variety of far left political meetings and demonstrations, mainly anti-fascist activities. Both were members of different Trotskyist groupings at that time. Then punk rock happened and in late '76 Tony phoned Douglas and asked if he had heard of punk rock, and if he wanted to form a band with an overtly far-left agenda. Douglas answered yes to both questions and so CRISIS came into being. Douglas said of CRISIS in the BARBED WIRE interview: "Crisis was always a concept which stood for certain things: anti-racism, anti-fascism, anti-sexism... CRISIS is an idea for a socialist concept. I mean I could leave, or Tony could leave, and the band would still continue — those ideas would still continue...but if we left and they didn't continue, CRISIS just wouldn't exist." With the agenda set, it was now time to take it to the masses, but what of the rest of the band?

Robin Ledger (or 'Insect' Robin or the Cleaner) joined after answering an ad they put in a shop window and came in on drums. Fraser Towman (nickname Phrazer) became the vocalist after meeting Tony at a free festival in Guildford in the summer of '77. Robin brought along an old school mate Lester Jones (nickname Lester Picket) on lead guitar. In October 1977, CRISIS played its first gig at Surrey University, Guildford, with three other just as unknowns, ABSOLUTE, YOUTH, STIFF UPPER LIP - before a crowd of 300 people. They went down really well and did 3 encores which is all the more surprising as Lester Jones had only been in the group two weeks and Fraser Towman also only 3 or 4 weeks! That was punk for you. This gig was a benefit for the ROCK AGAINST RACISM organisation which aimed to bring black and white groups together on the same bill, playing different styles of music in order to promote positive action against the growth of the National Front, a right-wing/Nazi 'political party', but with violence in its heart.

After doing an audition gig, CRISIS were signed up at the Roxy Club, Covent Garden, London. They played a couple of times there before it closed, but its closure was no great loss to Douglas:- "It was okay for experience, but we used to dread going up there. It wasn't a place I wanted to go to. It just got like an ordinary job, but I suppose it was a good stepping stone." More gigs followed, mostly if not all were benefits for leftist organisations of one form or another and while their inexperience showed, they managed to match the bigger/

Crisis are all set to shock

LOOK out Surrey — you're heading for a crisis. That's the message being pounded out by a five-strong punk rock group set to take the county, if not the country, by storm.

The name? Crisis. Their aim? To play hard tough music.

Bass-player and founder-member Tony Wakefield (18), of Garfield Road, Addiscombe, said: "We're going to get people annoyed, and we'll shock people in Surrey with some of our songs!"

"We like to play loud and fast, and go mad on stage. We really enjoy ourselves."

"We" are co-founder and rhythm guitarist Doug Pearce (21), from Brookwood, drummer Rob Ledger (21), from London, lead guitarist Lester Picket (21), from Brookwood and vocalist Frazer Towman (18), from Ash.

Wandering around

Tony said: "I used to play with a group called Backwater — we did loads of Status Quo stuff — but we weren't getting anywhere so I got Doug interested in forming a punk group about four months ago. Our original vocalist and guitarist left, but then we met Frazer wandering around at the Guildford Free Festival, and he joined.

by
Janet Thomas

"We put an advert in a local shop for a drummer and Rob was the first to reply to that. He joined and brought his mate Lester along, and that's how we got together."

Crisis write their own material and it smacks of originality and energy. Tony said: "Doug and I write the songs because we can't stand copying other people and we don't want to be like other punk groups. We don't model ourselves on anyone."

Loud and fast

"Basically we're just a rock band with strong political views, and we hope people will listen."

Their first public appearance was at the "Rock against Racism" gig at Guildford University and recently they played their first gig at one of London's leading punk rendezvous, the Roxy.

"We're under the management of the Roxy now," said Tony, "so we should be getting some more work along. We'll also be included on the next "Live at the Roxy" album.

Their 45-minute long set opens with a song called "Everyone I disagree" and other songs include "PC 1984" — based on one of Tony's encounters with the law — and "Militant." This song, written by Tony

and Doug, sums up their views with the lines:

"I am a militant, I am a picket,
I ain't in the House of Lords and I don't play cricket."

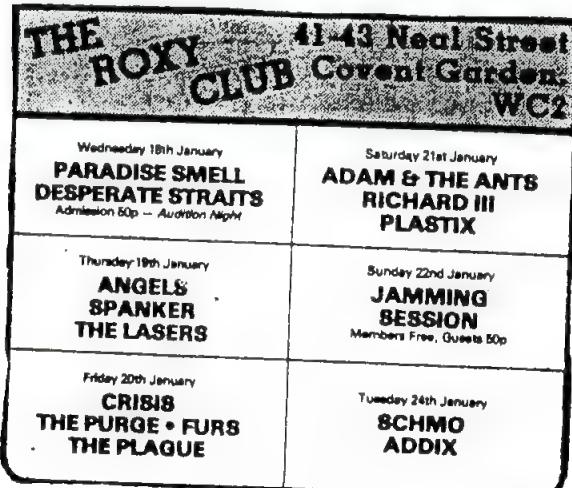
The set finishes with their theme tune "Search and Destroy." Tony explained: "That's what we chanted at the National Front when we went to the Lewisham demonstrations. We're very anti National Front and people are beginning to recognise the song when we play it now."

Crisis have been described as a punk band who can play their instruments, no mean compliment nowadays.

"I've only been playing bass for about a year, and Doug's got a really cheap and nasty guitar but we're all getting better," Tony said.

He hasn't any illusions about the group's future either. "I don't think we'll ever make it really big," he admitted. "We're too political and we don't go in for the commercial rubbish. But to show you that we're committed, we only took £3 for playing at the "Rock against Racism" gig — that was for petrol — when others wanted more."

The group practises once a week at the Cano Club in Chertsey. During the week they take their normal places in society — Tony works at St. Peter's Hospital, Chertsey, Doug is a postman, Rob is at art college in London, and Frazer is a hairdresser in Guildford.



headlining bands in energy and excitement. Being heavily influenced by THE CLASH, who Tony and Douglas had seen at Guildford on their first White Riot tour, CRISIS were at first called 'CLASH - ALIKES', a tag Douglas didn't really object to in a BARBED WIRE interview. Though it didn't take long for both Douglas and Tony to see the CLASH for what they were:— "They don't say 'This is what we stand for and this is what we're against', so they've been commercialised ... great posing in urban streets ... chic gear, pictures in Belfast, ... they're used like that."

CRISIS got a recording deal with the label STEP FORWARD and despite a demo being recorded for them, no record ever came out of it. CRISIS claimed STEP FORWARD didn't release anything by them because they were too political. Douglas said at the time:— "Miles Copeland was controlling the purse strings, and evidently he wasn't keen on signing up a band that had, like, known 'commies' in it, and he just wasn't letting any money out to us. So it was all really boiling down to the politics and it was all really frustrating, being around someone like that..." Tony in SUBURBAN REVOLT fanzine #2 said something along the same lines about why STEP FORWARD were afraid of releasing anything: "Some of the members of CRISIS were actually in revolutionary parties, we were not just singing uhhh revolution and all that shit." STEP FORWARD denied this claim, adding they had already released political songs by the likes of SHAM 69 and CHELSEA on their label and counter-claimed that the demo quite simply "wasn't up to scratch" and they just couldn't afford to spend the money needed on rehearsals and a producer. Whatever the truth about this, armed with this demo some of CRISIS went to see Peel who, when contacted a couple of weeks later, said he liked it and so a session was arranged.

Broadcast in November '78, the session consisted of four tracks 'UK 78', 'White Youth', 'Alienation' and 'Brookwood Hospital' and I don't really need to tell you how excellent it was as all the tracks would subsequently find their way onto vinyl and I'm sure you've got all their releases. Like any band who has done a Peel Session it brought CRISIS some much needed publicity, yet still that elusive debut vinyl avoided them. CRISIS believed that search was over when they were signed up by the politically orientated US label Heavy Manners. This company had been set up by the manager of the group THE DILS, one of the few if not the only political band out in the States at that time. Douglas had met THE DILS when he was in the States and I think he was impressed by them as in the SEARCH AND DESTROY #5 interview he said twice about them: "They're comin' out with lyrics that mean something." And the sole purpose of this company was to sign bands who had a political slant, had something to say. The company sent CRISIS a letter to which they replied

with 'lots of tapes and stuff' (another source says a master-tape was sent off) but unfortunately CRISIS never heard from them again.

Around the end of '78 Robin left because his involvement in the group prevented his studying at art college, being replaced by Jane Roberts for a couple of gigs, then Fred joined but left quickly because the only thing he was into was making money and that was something CRISIS never attracted! Luke joined in March 1979, becoming the permanent drummer and made his debut at Acklam Hall, a gig at which Tony had his bass stolen! In that same month the sun finally shone on CRISIS with the release of their debut 7" "No Town Hall (Southwark) b/w Holocaust/PC 1984" and CRISIS had the surprise benefactors Peckham Action Group to thank for this. A week or two later after CRISIS had done a march for them in their campaign against the Town Hall, the Action Group rang up Douglas and said they were thinking of putting a single out. Douglas replied "Oh fab" and didn't really think much more about it until they suddenly rang up again and asked if anything had been written yet. Douglas said no. And then decided with Lester to phone Tony just in case the Action Group were serious about the record and in 5 seconds Tony had written the main song "No Town Hall". So if the Action Group offer did come through, they were ready. The rest is history.

An early evening T.V. news programme (possibly on ITV) reporting on the campaign and the march against Southwark Town Hall included a very, very brief clip of CRISIS (which was also possibly accompanied by a song by CRISIS). This was CRISIS' first TV appearance and their last, all 5 seconds of it!

Full of left wing sentiments, 'No Town Hall (Southwark)' naturally attacked the building of this new town hall, attacked the bosses, attacked democracy which to them had become 'gagged' by red tape, and also called for housing for all, a decent living wage and a dignity of labour for the worker.

*"You do the work, they get the loot
The men with the smiles and the 3 piece suits
On the radio every night
Greedy workers going on strike
They just want a little more right to be proud
They don't want seventy million pounds"*

The two tracks on the flip are to me some of the most poignant reminders of the late seventies when I used to watch the almost daily pitched battles between the



A week before this RAR gig the people of High Wycombe, 200 of them, had a protest march which ended up with them hurling eggs at NF paper sellers. Bleeding Good Uh? The best is yet to come! The day came to get this RAR gig off the ground. As we didn't have all that much money we couldn't afford posters to publicise the Great Event. Well if we did it one week why not again? So out onto the High Wycombe streets we went again. We went to the main shopping centre, a few speakers stood on a low wall and told passers-by what we were going to do. Again we marched down the High Street picking up people on the way, and at the head of the march was a 15 foot RAR banner - see page 5.



Come to the Carnival!

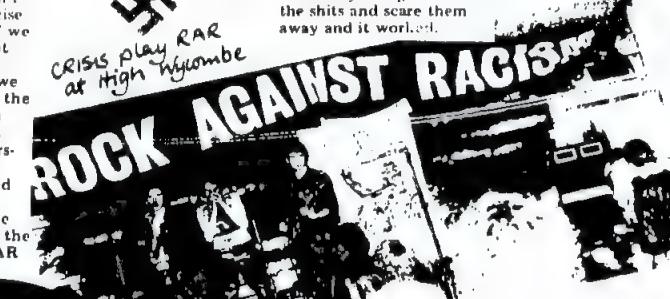


That evening we packed around 250 people into a rather small hall. The bands on the bill were Milk, Crisis and a reggae disco. The disco was inviting people to have a great time. As I wandered into the hall my eyes were greeted with a beautiful sight. Green, black and red striped hats bobbing around in the semi-lit hall. One corner was the reggae lovers recruitment station, blacks were teaching whites how to dance reggae.

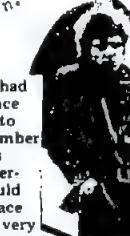
NEVER WEAR THIS!



Crisis play RAR
at High Wycombe

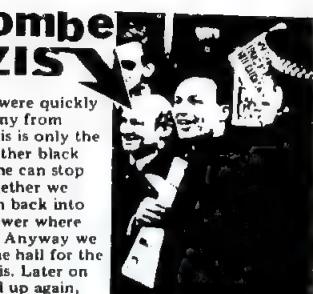


"What did I feel like going down to see the National Front Headquarters? Worried! There's this big story about the Front that they're all big blokes with muscles and sledgehammers. But from the outside most of them look just like you and me - except they've got twisted minds. It was spooky but I'll still stick my knock out the whole way and put them down in any way I can. I'm going to vote Labour in the next election." Paul Simonon, The Clash.



Fri 28 April
Concord suite bromley
"cul de sac"

Crisis had to delay their appearance as they kindly offered to do an hour set. In a number called 'Kill' Frazer tells the audience in no uncertain terms what he would do if he came face to face with a frontie. At that very moment he had his chance. A biker jumped onto the stage and bellowed down the mike 'the NF are outside' (not quite as polite as that). Everybody left the hall like greased lightning. As it turned out 3 fronties had come in, turned over tables full of badges and



wycombe
NAZIS

papers. They were quickly run off; as Tony from Crisis said 'This is only the beginning, neither black nor white alone can stop them. But together we can push them back into the fucking sewer where they belong'. Anyway we returned to the hall for the restart of Crisis. Later on the NF turned up again, 25 of the bleachers this time. We decided that these Fascist headcases were not going to spoil our evening, we all marched out of the hall to try and give the NF the shits and scare them away and it worked.



Fri 1 April
Tower club chatham
The Pool

Sat 2 May
Twickenham
The front

Sunday 3 June &
Sholing st. vent &
the frantic clowns

7.4.1. Box 21
7.5.2. 7.6. 7.7. 7.8. 7.9.
London E.C.1

National Front and the Anti-Nazi League on the television. I will never forget their anti-Nazi/National Front anthem, suitably titled 'Holocaust':-

*"Remember Belsen, remember Auschwitz
They're trying to say they didn't exist.
Don't let them put this country in chains
Don't let six million die in vain"*

Similarly 'P.C. 1984' is about a racist/fascist policeman, written with the track 'Search And Destroy' one night after a big riot in Lewisham during 1977 between the National Front and the Anti-Nazis. This incident was the worst violence London had seen since the second world war! Douglas said of that night in SEARCH AND DESTROY # 5:- "We were there for about 5 hours in different sections - the coppers and the nazis take the same side cause they've got overlapping membership." Therein lies part of the reason why this song was written.

*"He's on the street, P.C. 1-9-8-4
and it's the blacks he's looking for
They ain't heard of race relations
down at the Police Station"*

Selling a healthy 5000 copies, more gigs followed, but so did the problems. Fraser left because of internal disagreements (another source comments he 'got kicked out') and was replaced by Dexter, a long time friend and roadie of the band. The fact that CRISIS before Fraser's departure was made up of five basically totally conflicting personalities was going to be the cause of problems, and this almost led to CRISIS breaking up late in the summer of '78. In the group were two socialists, one communist, one pacifist and Fraser! Douglas said of Fraser:- "As for Fraser - well, I just don't think about him!" This may be one of the reasons behind Fraser's departure. Other reasons behind the near break up of CRISIS and again which may have added to Fraser's departure Douglas talked about in BARBED WIRE:- "There were a lot of reasons that added up ... tensions in the band, personal conflict, most of the band dislike each other, which is alright for a while, but when it comes to commitment..."

Unfortunately, problems were not confined solely to within the band. Douglas was worried about the attitudes of some of their audience. He wanted all their audiences to come along because it was about politics and this was not the case when Douglas met people who liked the band but hadn't even realised that CRISIS were political. Douglas remarked in BARBED WIRE:- "But from the point of people just coming to our gigs for sheer entertainment, we'd become a

lot like what we'd set out to destroy." Commenting a bit later in the same interview:- "As for the people that just come along for the music, well, that's alright for them, but I'm not really very interested in them, they might just as well stay home and listen to the radio - it must be about as interesting to them."

Although CRISIS found most RAR gigs badly organised and were generally 'a bad experience' they had put up with them thus far but one RAR gig at Croydon and another RAR gig at Acklam Hall (the first time) proved the last straws. For many reasons CRISIS never did another RAR gig.

Also violence was flaring at their gigs on an all too regular basis. The worst undoubtedly was at their second gig at Acklam Hall which turned into a big riot and their van got trashed as well. It was a strange, confusing situation as Douglas remembers:- "Some of them were there just to wreck the place. It seems that people got other people to go down there just for a bit of punk-bashing, not a political thing, although there were members of the NF in the crowd. It wasn't skins vs punks cause there were skins inside fighting those outside."

August 1979 saw CRISIS on a tour of Norway for the SOCIALIST YOUTH PARTY. This had been offered to them after 'a guy from Norway' had seen them play at a Socialist Workers Party holiday camp/conference at Skegness and had liked them. Playing around 20 gigs out there with the reggae band CYGNUS and supported by local Norwegian heroes, they met with a generally good reception. Douglas commented "all the younger kids loved it, but the hippies hated it." Wasn't that punk? A week or so later upon their return, their new 7" "UK 79 b/w White Youth" was released on their own ARDKOR label. ARDKOR had been the name of one of the several groups made up of CRISIS followers that Dexter had been in and it was chosen by CRISIS as the name for their record label because they felt they were 'hardcore'. These two songs were from their Peel session, bought off the BBC for a 'couple of hundred quid'. It had been worked out that it would be cheaper to buy the session off them than to re-record it themselves. Housed in a picture sleeve depicting a SPG (Special Patrol Group) policeman menacingly behind a Union Jack, which Douglas described as "really fab", 'UK 79' had a heavy veneer of cynism to it:

*"Black and white are treated the same
You never get picked on if you've got a funny name
And you never get beat up in a tube train"*

or

*"The NF are nice, they love the Queen
They think they have the right to be heard and seen"*

Do they indeed? 'UK 79', in such very few words, really captured the **real** social climate of this country at that time. So much for the classless, non-violent, discrimination-free 'paradise' the politicians maintained we lived in.

'White Youth', Douglas was to write later "was so anti-racist and anti-fascist it's embarrassing now because of its naivety!" It was written for a number of Anti-Nazi League (ANL) marches they did at the time. Amongst the pseudo white man/reggae rift were the statements:

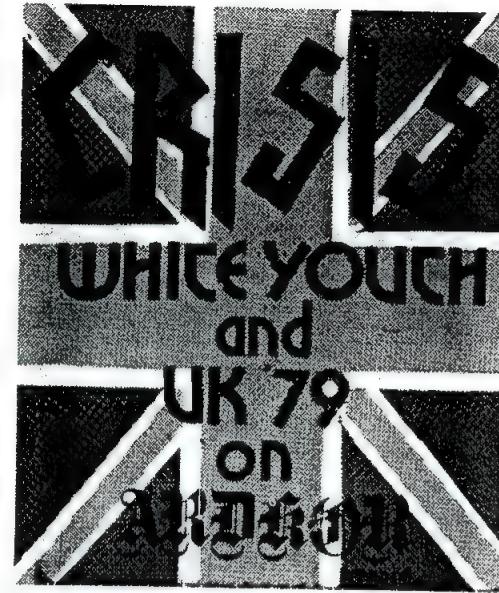
*"We are black and we are white
Together we are dynamite"*

Also,

*"Your race and nation is capitalist creation
Mass murder sheep are now Kings Road nazi chic"*

'UK 79' sold well, this time between 4 to 5 thousand copies. The future looked much brighter now, but storm clouds were gathering just over the horizon. CRISIS, which had weathered all kinds of 'bad luck', conflicting personalities, violence at gigs, and much, much more, by the end of '79 had the last nails in its coffin hammered in by the far left itself, the very same organisation CRISIS were promoting!! For, by that time, all of CRISIS had become completely disillusioned by left-wing politics. CRISIS, a concept for the onward march of Socialism, had now thrown away its agenda. It was now a question of how long would CRISIS linger on. The end wouldn't be that far away.

This disillusionment with the far left is not really talked about in any depth in any of the CRISIS interviews/articles I have. I don't know if it ever was, though it is hinted at several times. From DRY ROT fanzine, Douglas talking:- "But what I wish was that the Left would see us on their side instead of the enemy. I mean we feel more alienated at their gigs than ordinary ones. They don't give us any credit, and the money we get they don't even donate in our name!" And:- "The Left in general are really weird, they're still scared of punk, and that's why a lot of progress hasn't been made." Tony was much more direct years later:- "It ended because we were used by political parties, whose very nature, especially near the top, were full of self-seeking people. The stories are legend and it is too boring to go into. We got fucked."



I've seen Crisis twice since Dexter joined. The first time they blew The Ruts off the stage and The Flies off the face of the earth. A large percentage of the Guildford audience had only come to see the local heroes and they persisted in calling them back on throughout the other sets, almost reducing Malcolm Owen to tears with their playful antics.

The second time I saw them, was at the Wooden Bridge last night — 25 February 1980 — and this time it was Dexter who was on the verge of crying. The rockabilly roadcrew were incapable of stopping the trouble, that was obviously gonna stem from the few 'brothers' who weren't hiding their swastikas behind anything.

Crisis opened with the unrecorded "Garbage" and everyone seemed in a jovial enough mood. The rebel drummer only got a few cries of "Rock 'n' roll wanker" flying over his flat-top and they cheerfully introduced themselves as "Dexter's early morning breakfast joggers."

No gobbing either. Things are looking good. "Holocaust" is the second number, sporting Wakefield's best bass line to date and some heartening singalong. "What's On TV" is followed by "USSR" — a song to alienate any Bolshevik fascists. There are no communists in the Kremlin and Crisis know it. "UK 79" gets a superb reading, as does the B side "White Youth". Punk rock as white roots music and a call for solidarity against overwhelming odds. "We are black / We are white / Together we are dynamite."

From then on the songs run together. Frenzied popping, spontaneous skinhead fighting and brilliant versions of "SPG" and "PC 1984" (with a light show no less).

"Afraid" is introduced as a short break, as Dexter gives his throat a rest. Suddenly, everything stops. The lights go on. Some kid is clutching his head and there's blood all over his t-shirt. Someone else (one of

the "lads" from the other bar?) is brandishing a mike stand. Dexter shouts "Stop". Nobody moves. Then the bloke with the stand (I think) is on the floor, with twenty pairs of DMs kicking shit out of him. Dexter shouts something else and the boot boys pull away. The body on the floor isn't moving. Two roadies carry him out.

"You're all just f---ing cowards" Dexter sneers.

"We're gonna play this song again — cos it's about what you are — afraid. We're never gonna play Guildford again. You've let me down, you wankers. You're just cowards. You're nothing. I could take the lot of you."

Some skins, big blokes make their way to the front of the stage and play at looking hard.

Appropriately, "Frustration" is the last number. Half way through, Dexter leaps off the stage and lays into someone. Or maybe he just jumps behind the bar. No-one really knows what's really happening. The kid with the bleeding head is about to confront someone else. A roadie steps between them. The band go off.

People begin to trickle away, spitting blood.

If Crisis never play Guildford again no-one can blame them. At the moment, they are the best band still doing the pubs 'n' clubs and they deserve a lot better than they got on Monday.

Their set is now the strongest it has ever been, with the weaker, Crass-like old numbers like "Search and Destroy" and "Kill Kill Kill" having been replaced by some subtler, more rhythmic new stuff with the same punch and commitment.

Contained in their fifteen numbers is the raw material of the Last Great Punk Debut Album. The odds against them ever cutting it become smaller with every gig.

Mark Daphin

More gigs followed and so did the violence. Given the conflict within the group and pressures outside the group it comes as some surprise that the "Hymns of Faith" 12" was recorded at all. And all the more surprising it's just so good.

Released in May 1980, "Hymns of Faith" sported on its cover in a lovely metallic blue colour a drawing of the Houses of Parliament and Westminster Bridge blown to bits, which was designed by Flea, a roadie/graphic artist who had done the artwork to their previous 7". Released again on their own ARDKOR label, it had seven tracks and came with a nice inner sleeve of group photos with their faces blacked out. If I had to make any criticism of "Hymns of Faith", I would make it over the lyrics not being reproduced as some are hard to make out. Then again, there seems very little point in reproducing the lyrics when CRISIS at that stage possibly no longer believed in some of them.

'On TV', written in 1979, seems quite straightforward and is about the way television and newspapers take over and rule our lives, inducing apathy and ignorance about the real problems before us:-

*"You can hide your life and dreams in a colour TV screen
Because the 'Sky's the Limit' and 'Opportunity Knocks'"*

'Opportunity Knocks' was a TV talent (?) show, and 'Sky's the Limit' was a TV quiz show.

Or:-

*"You don't know what's going on, you've been handcuffed far too long.
Buy the papers, believe what you read. A gun at the head is what you really
need."*

'Back in the USSR' at first glance would seem a swipe at communists in Russia (or any country including this one at that):-

*"Back in the USSR, you won't go very far
You say you want to live their way, but I don't think you'd stay."*

However, I've never been totally convinced by this interpretation. I thought the lyrics were attacking the communist high ranking party officials in the Kremlin and other Communist leaders who didn't practice what they preached. Or equally it might be attacking trade union leaders who despite their links with the left, CRISIS always felt were looking only after themselves instead of their membership. Whoever or whatever was the real recipient of their wrath,

this track is most definitely a product of CRISIS's disillusionment with the far left:-

*"Don't rebel you won't get thanked. You'll just get run over by a tank.
Don't want to buy THE MORNING STAR. Just be a boss in your big black
car."*

The next track up, the classic 'Red Brigades' must surely have been influenced by Aldo Moro's murder in Italy in 1978 by The Red Brigades. It starts:

*"Urban terrorism is no substitute for the building of a revolutionary working
class party.
Comrades gone wrong. They feed the fuel of the Capitalist class."*

Although I feel CRISIS when they wrote this did have every sympathy for the ultra-left Red Brigades mission of trying to bring about 'political disorientation of the State' with the final aim of its destruction, CRISIS did not however approve of the Red Brigades' method of armed struggle to achieve this end. Douglas in the BARBED WIRE interview:- "When violence is senseless, I just don't agree with it. Political violence I can understand, but people just nutting other people or just punching them for no reason is just dumb." Douglas, when talking about the RED ARMY FACTION/BAADER MEINHOF, said in SEARCH & DESTROY:- "We've got a lot of sympathy for the R.A.F. We don't approve of people being shot in the head on planes, right? But we don't approve of them being helped to commit suicide by the fuckin' wardens."

The lyrics continue:- "The idea of provoking a fascist state is crazy" and it was. The Red Brigades who had virtually brought Italy to its knees with Aldo Moro's kidnapping, brought with his senseless murder a massive backlash upon themselves. Even among the Red Brigades' supporters there was shock. As CRISIS put it:- "For in death the most cynical capitalist politician becomes Mr Nice of Italy." The Italian parliament passed tougher anti-terrorist laws and gave new powers to the Police. The prestige of the far-left in people's eyes was smashed to bits, their cause was to be set back years. The last line of the lyrics is:- "I said we understand". Need I say more?

'Kanada Kommando', one of the newer tracks, I think its subject matter tells us that anyway, refers to a group of Jews at the Auschwitz concentration camp, who unpacked, sorted and prepared for the despatch to Germany packages and suitcases of the constant stream of persons to the camp. The Kanada Kommando worked to be free. Throughout the song the line:- "The Jews weren't the only ones" can be heard repeatedly, a reference undoubtedly to other 'categories'

(Communists or Homosexuals?) sent to the concentration camps whose fate has been generally forgotten about/ignored.

*"Wash in your own piss among the bodies.
You steal their clothes. You must survive.
You clean the shit out, with your own hands.
You sort out the clothes and you pack their hair."*

The next line:- "You don't exist, avoid their eyes" relates to how eye contact was forbidden between the inmates and the SS guards.

The subject matter of 'Kanada Kommando' was a far cry from anything else CRISIS had ever written about, some might say it was in total contrast, maybe so. Since Douglas and Tony were the main songwriters in CRISIS, I think we can 'safely' attribute the lyrics to either one of them or both, and the lyrics hint at the period of history in which their interest now lay after their disillusionment with left-wing politics.

The first part of 'Afraid' comments on the senselessness of violence for violence's sake:

*"Pick on someone we don't like.
Let's be men, let's spill blood tonight.
He could be a drunk or he could be a friend
On any other day he's an enemy this way."*

The second part is much more puzzling:-

*"Afraid to walk the streets at night
In case you dive into a fight.
We only go to the same places
But, there are exceptions in all these cases.
Let's offer them something, but they will ignore
'Cause they don't want anything more."*

The first two lines refer to people who are too frightened to go out at night just in case they get drawn into a fight not of their own making. Is it saying they are cowards for not wanting to get involved and help out in a fight against mindless thugs (fascists?) when they see one? Are these two lines actually written from personal experience of this? The last four lines make no sense to me at all.

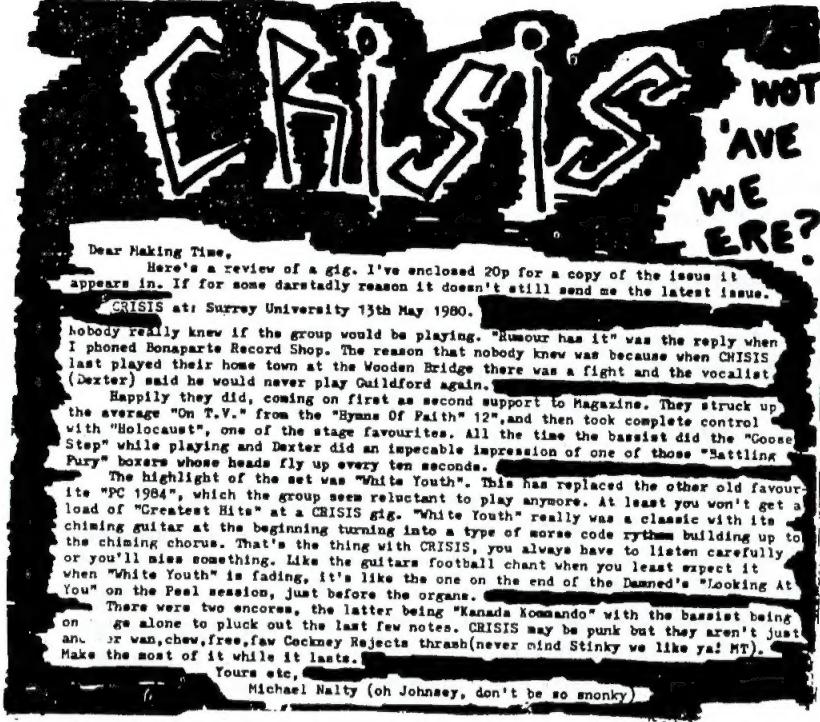
'Frustration', another great track, could have been called an instrumental if the word 'Frustration' wasn't repeated several times. I don't think we really need to go into any depth about why CRISIS felt so frustrated, there are literally tens of reasons in the preceding pages!

With much personal annoyance, I have to say that I can't work out the lyrics to 'Laughin' except for the third verse, there's just too much echo on the vocals. The lyrics I can make out, like the lyrics to other new ones 'Kanada Kommando' and 'On TV', are definitely not the simple slogans of the past, and hence without all of them in front of me I can't make an interpretation of them. Can anybody out there supply me with them? I would be grateful.

Sadly again, "Hymns of Faith" was ignored by the majority of the national music press, just like their other releases. But even sadder was that problems came to a head again within the band around the same time as the release of "Hymns of Faith". An interview that Lester Jones and Dexter did for BARBED WIRE fanzine really prompted the end. Tony, Douglas and Luke read this interview prior to going on to support MAGAZINE on May 10th 1980 at Surrey University. This gig, with the next two being cancelled, turned out to be their last.

Douglas said in NO MORE OF THAT:- "Since we recorded the "Hymns of Faith" EP we'd got lost. Where to next? Me and Tony saw the group in very specific terms. To be independant. To promote and manage ourselves. To make it possible to become full timers ourselves and not wait for 'the big company' ... Lester and Dexter had some very bad illusions. These showed up in an interview they did with a local fanzine - Barbed Wire. They said such a load of crap (and lies). Plus it was the first time we knew about them having another group together!"

In this interview with Lester and Dexter, they claimed that the band weren't coming round to Douglas' views as he had implied in a previous interview with the same fanzine, but that the opposite was happening. Dexter said Douglas was still in the 'Search and Destroy' era, I assume this means lyrically which does not convince me as his lyrics at that time were a lot more subtle. Dexter then said:- "When we were discussing the new record Doug and Tony were talking about having hand grenades, the Berlin Wall, 'Tomorrow belongs to me' stuff on the cover and I thought, Oh Christ, this is enough. We've ended up with the River Thames in metallic blue." How true this is, I just don't know. Dexter, while wanting the band to go full-time, felt management was required to organise CRISIS for this. This was something Douglas was dead set against as we've just seen. According to Dexter "Hymns of Faith" was make-or-break.



CRISIS
1 March, West Surrey School of Art &
Design, Farnham

CRISIS

ANTI-PUNK is a many-layered thing, ranging from the pop and rock revolution to the more serious anti-Crisis. There are some like Cris, footloose enough to want to keep alive the raw punk spirit of '76. But the big wasn't a situation of those Crisis have nothing on them. Their opening 'UK '78' is an apocalyptic vision of a depressed Britain still drowning under the economic weight of a cold, quiet rock band. They've reviewed the tradition of alienating it with some catty anti-Marxist policies. Why? The horrors of young people of the 1970s, every beginning of the 1980s in fashion. Unfortunately, the band's voice was going through a personality crisis. Was he really do or Wade Benn? He didn't seem to be able to sing his songs properly, either. Antipop songs were delivered by Francisco delivery. The rhythmic section was a little lackluster too; the drumming was on the nose, solid, but the bass was more overused than ever. The combination between head and rhythm guitar. The guitars were most prominent in the song 'Not', with its strong, melodic riff, and on 'Rock In The USSR', with its attack on Russian 'socialism'. Crisis' material is more than dogmatizing. The political song 'White Coal' is a song like the one mentioned above, but it's more of a political song. It's a song that's been influenced by the likes of 'White Coal' by the Clash. It's a song that's been influenced by the likes of 'White Coal' by the Clash. It's a song that's been influenced by the likes of 'White Coal' by the Clash.

This gig was one of the many organised by the ANL/RAR as a stand against music against the National Front. It also gave Crisis an opportunity to play in their local area.

Things started strangely as on the way we heard Crisis playing 'UK'. After finally finding where to get in we arrived to see them walking off in front of roughly ten people, obviously they had been rehearsing. The hall lacked atmosphere and although fairly small looked large with so few present.

When Crisis got back on stage more people had arrived making the hall a bit less cold. We were told that they were without their regular drummer so they had to make do with two replacements. This was not their only problem as halfway through the set they lost their rhythm guitarist due to trouble with his amp. (Phrazer had spilled some water over it.) Because of these difficulties, numbers such as 'Holocaust' and 'White Youth' were not as impressive as when heard under more favourable conditions. But these and especially 'PC 1984' and 'Search & destroy' had a raw yet powerful effect. This can be put down to the passion and vigour all the songs were performed with.

Crisis are a 'political' band but

also happen to be a fine band to dance to, which was shown by the enthusiastic dancing (too much so for some).

There was no encore, which is say only criticism of the night. The band left the stage to the feedback of the lead guitar which summed up the whole night.

Phil Brett

This we don't know as events happened too fast. Lester said he was getting together an ORCHESTRAL MANOEUVRES type band to play complex music that appears simple. We're already aware of Douglas' reaction to that. That was that. (It was also claimed that Tony liked 2-tone, now was that true?)

Douglas gave the following reasons for the split of CRISIS in NO MORE OF THAT:- "Conflicting personalities and attitudes in the group finally made it impossible for them to work together." He then went on to say:- "The image of the group was almost totally the opposite to the personalities of some of the members! Superstardom (eg throwing away followers letters without replying!!!), laziness and dishonesty (forming other bands behind our backs) made it all become frustrating, pathetic and boring." I must admit it was a sad day when I read what Douglas had said in that statement, assuming of course it was all true. The mental picture I had built of what I thought the members of CRISIS were like was now completely shattered. While my perception of some group members changed that day, I didn't lose my affection for CRISIS as a whole. They meant and mean so much to me, and the memory of some things is best not tampered with.

But the story of CRISIS didn't end there, they would have one last hurrah.

In October '81 another CRISIS 7" of the two remaining tracks from their Peel session was released on ARDKOR, featuring on the front cover a photo of perhaps one of the most (in)famous incidents to do with the Berlin Wall. A person attempting to cross it was shot and left to die on the wire. The photo shows the East German authorities collecting the body. As previously stated an insert came with the 7", listing CRISIS personnel and a CRISIS discography.

While not as musically polished as 'Hymns', which was to be expected, 'Alienation' has a great feel of raw snotty punk to it and great backing vocals in the chorus. Some of the lyrics are:-

*"I've never made it with a woman. I've only made it with men.
I'd like to make it with a woman. Just to see if I can."*

and

*"I never made it with the union, they labelled me a Socialist
But I've got to make it with the union, but I'm no mouthy racist.
But I'm not a union basher, George Wood or Maggie Thatcher
But I hate bureaucrats, self-seeking doormats."*

Written by Dougas, 'Alienation', while touching on many of the early ideas promoted by CRISIS, anti-racism, anti-bureaucracy, also recounts the lack of acceptance in any quarter if you don't 'speak the same language' as them. If we look at the first two lines and accept them for what they're saying, this is a very bold confession of Douglas' sexuality. I can't believe they were written with sarcasm in mind. His homosexuality is hinted at in passing in SEARCH AND DESTROY #5:- "Like, the gay politics - disco, etc - seem to be right wing here (the US) - in England it's left wing." In SUBURBAN REVOLT # 2, a photo (or poor photocopy) of CRISIS appears on which Douglas is labelled gay. But we don't know what his reaction was to this disclosure. Can 'Alienation' then be viewed in this light as a statement against homophobia?

The other side, 'Brookwood Hospital', written by D. PEARCE and L. JONES, is a strange tale of 'mentals' breaking out of Brookwood Hospital and then being sought by the authorities:

*"Screaming sirens, flashing lights
The patients are breaking out tonight
Brookwood Hospital is out of control
Injured wardens, dog patrols.
Quarter to two the panic started
The local police have been alerted.
'Lock your doors and don't go out,
The man on the megaphone tries to shout.
Hordes of mentals running free
Stand in elections in the country.
Knock down walls to try and get in
They're the usual old puppets who always win."*

Firstly, is this song based on a true-life incident? Secondly, the last three lines seem 'out of place' when considering the rest of the story. Politicians are likened to these escaped mental patients. Is the line 'knock down walls to try and get in' about how politicians during elections promise the electorate 'the world' to get elected? And of course the electorate fall for it each and every time, and once the politician is in power (again) they never fulfill their promises they made to it.

The only real problem I have with this 7" is why it was released some 16 months after CRISIS broke up? This 7" is definitely not all that it seems. I'm probably putting my head on the chopping block, but I think this 7" was more an advertisement for DEATH IN JUNE than anything else. We have the information on the insert that Douglas Pearce and Tony Wakeford are now in

DIJ (which had been going in name only for the past few months), etched in the run-off grooves to the 'Alienation' side is the message:- "Now for DEATH IN JUNE", the photo on the front cover is to do with European history and the title of the song 'Brookwood Hospital' became 'Brückwood Hospital', giving it a very German feeling. See what I'm driving at? It wouldn't surprise me if the profits made from this 7", which must have sold well, went to the setting up of NEW EUROPEAN RECORDINGS record label. Don't get me wrong, I'm not complaining about this, but why else would this 7" be released such a long time after the break up of CRISIS and why all the DEATH IN JUNE connections?

On the back cover of this 7" is a simple four word inscription:- "Dead but not forgotten". I will never forget CRISIS and the political influence they had on me. Neither Douglas or Tony to my knowledge, have ever violently 'rubbished' CRISIS, though both are now somewhat reluctant to talk about their respective roles in it. Tony's harshest words about CRISIS have been:- "It had been very idealistic, naive and stupid" which I don't think is that bad when you consider how young he was during those years and that life is learning from mistakes. Douglas, on the other hand, often went to great pains to defend the reputation of CRISIS on occasions when it was being slandered. The infamous PRIVATE EYE article even took the title of 'White Youth' at face value, transforming it suddenly into a pro-Nazi anthem! Two years ago, I heard through the grapevine of an imminent CRISIS CD which was going to include studio songs and live tracks that had never been released before. I cannot express the joy I felt at this rumour (news). To this day it has still not been released, Douglas explained why in F.I.S.T. # 5:- "It's peculiar, while listening to them (songs for the CD), I was in Paris, and the Queen drove by with the Duke of Edinburgh. I looked up, there were no crowds, just a phalanx of motorcyclists with them. I couldn't hear anything apart from this primitive Punk Rock and there she was. It was just like a SEX PISTOLS advert. After that I thought: "I don't want to do it. There's this overriding feeling of horribleness about the group".' He went on to say that he had no wish to contact all the other people who he hadn't seen for 15 years, that he didn't want to devote energy on something that was so long ago and that there was a 'bad aura' about the group. Douglas, on thinking back over the archive material, just remembered bad things happening and nothing else. It's come as no great shock now that the CD hasn't been realised given Douglas' statements above nor is it likely to be. A real shame. If anybody wishes to 'smuggle' the master tapes to me, I'll make sure the CD does see the light of day! I promise you. I believe there is still the interest there. STOP PRESS: The CRISIS CD might come out yet! Yes!

Included below is a list of CRISIS songs that never made it onto vinyl (NB. The list is probably incomplete):

- 'Assault' - the only one written by Luke, it was about Douglas.
- 'S.P.G.' - possibly about the organisation of the same name.
- 'Kill' - a song that attracted much criticism and attention. It attacked the Government over closures of hospitals and cutbacks in education, and it commented on the "I'm all right Jack" attitude of the privileged:-

*"Sack the teachers, standards fall
But send your kids to a private school.
Close the wards, the poor drop dead.
You're alright Jack you got a private bed."*

(This track may have more lyrics than this, but I can't say for sure as the only live version of it I have is really bad quality, in fact it's in mono! Surely it wasn't that long ago?)

- 'With Everyone I Disagree' - great punk title, about how at places of work very few people have the same 'thoughts' as you.
- 'Search And Destroy' - anti-racist.
- 'Militant' - not about the political party of the same name but about getting out there and getting involved, union recognition and self-seeking trade union leaders.
- 'All Alone In Her Nirvana' - see chapter one.
- 'Stand Up' - an early song, I know nothing else about it.
- 'Waiting For Reaction' - an early song, I know nothing else about it.
- 'Garbage' - mentioned in Zig Zag review April '80. Possibly a 'stage' name.

My last word about CRISIS goes to CRISIS themselves and comes from a live recording of their last gig. After playing 'Holocaust', Sieg Heiling can be heard. The response comes (from Dexter?):- "Don't Sieg Heil in here, it ain't fashionable. Have you seen him? He should be on TISWAS!" (TISWAS was

a late 70's/early 80's cult kids TV show.) I liked that. You knew what CRISIS stood for, unlike DEATH IN JUNE.

My thanks to Stewart Home for his help in the preparation of this Chapter. One of the 'Surrey Scum' - the followers of CRISIS, his first hand knowledge has been invaluable and CRISIS (and DEATH IN JUNE) are mentioned in all but one of his books. "Cranked Really High", his new book, to be released later this year by Codex, is full of anecdotes involving CRISIS.

CRISIS DISCOGRAPHY

No Town Hall (Southwark) 7" (Action Group NOTH 1)

U.K. '79 7" (Ardkor CR 1002)

Hymns Of Faith 12" (Ardkor CR 1003)

Alienation 7" (Ardkor CR 1004)

Holocaust U.K. 12" (Noth 1 / CRI 002) Bootleg?

COMPILATIONS

Holocaust

Featured on compilation LP "Labels Unlimited" on Cherry Red